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Pictorial Review

HIGHEST AWARD

WM. McDOWELL, EDITOR

MARCH, 1901

VOL. II, No. 7.

PUBLISHERS
AMERICAN FASHION COMPANY, INC.
853 BROADWAY : NEW YORK

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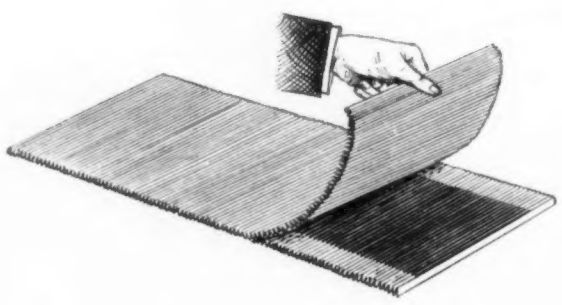

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Fashion Chat
By Comtesse Chiffon

IN gowns of every description, from the magnificent creations intended for ceremonious wear to severe tailor modes, the distinguishing feature is again the introduction of gold in the decoration, but used in a more delicate and refined manner than we have been accustomed to. There is no sign of diminution in the popularity of this fancy, which has completely fascinated womankind, but after the first whirl of intoxication, in which we were rather apt to overdo things, we are now quieting down to an aristocratic conservatism in the trimmings that, though rich, costly, and gleaming with gold, are employed with sparing hand.

Combinations of black and gold in the shape of narrow gold braid, showing black interwoven dots as large as peas, and vice versa, are considered very smart. Very chic are Persian stripes in a perfect wealth of glowing colors with a narrow gold border on each side, coming in various widths and used in strap effect. In fact, very rich colorings are a special feature of up-to-date garnitures, as, for instance, gold bullion embroidery mixed with colored silks. Military trimmings are greatly in vogue on boléros, cut out in the cloth or appliqué taffeta or soutache and braid. Cloth dresses are elaborately trimmed with braid, and innumerable possibilities are suggested in the almost endless variety offered. There are silk and wool braids woven with varied mixtures of colors in the most unique designs. Narrow silk braids, matching the cloth in color, wide Hercules braid, either plain or run through with gold thread, and narrow silk braid liberally mixed with gold. Silk and mohair braids are effectively associated in boléros and revers and are among the ornamental conceits approved by Fashion.

Tucking is as much in vogue as ever for all kinds of materials, and narrow tucks in groups of five or seven appear on some of the most approved cloth skirts. Nearly all cloth suits are made with Etons or boléros or the jaunty Figaro, the former with postilion backs and the latter with high, fancy belts.

The sleeves are full from elbow to wrist, and for general wear the bishop seems to be the favorite; then follows the one with a long, though not very full puff of contrasting material finished with a narrow cuff variously enhanced, while at the elbow is a turned back cuff of the dress material, trimmed to match the remainder of the gown.

Noticeable approved features of the newest skirts are the close adjustment about the hips and the graceful flare at the bottom, the latter often heightened by either a plain, tucked or plaited flounce. Panel fronts are much in vogue. The very latest skirt is the "jupe corcelette," which, as its name implies, is cut with a fitted corselet top. It is exceedingly difficult to make, and really requires an artist to cut and fit it, but it will bring out the curves and lines of a beautiful figure to perfection, and for that reason will no doubt find enthusiastic advocates, although the practicability of the cut is viewed with divided opinion.

Black taffeta is the material *par excellence* for suits, coats, jackets, dust cloaks, etc., and is made up very plain, trimmed with stitched straps, or as ornate as fancy can devise. Apropos of this, a certain matron, the Duchess de D., was attired in a strictly severe but elegant two-piece suit of the choicest black taffeta. The long skirt had a wide fitted flounce, designed especially and stitched with great skill, but had no other trimming, and surely trimming of any kind would have been like gilding gold. A half length coat to match was gathered upon a medium yoke, the fronts in sack form and double breasted, the back laid in flat plaits in the waist and held down with a handsome gold buckle. The entire gown was lined with white satin. The revers and collar were of black velvet and the lower parts of the sleeves were slashed and pierced with eyelets worked with twist silk, and the edges were laced with black velvet ribbon tied over the hand with a bow whose ends were weighted with gold aiguilettes. What could better exemplify the dignity and elegance which should accompany the gathering of years and the stateliness of middle age?

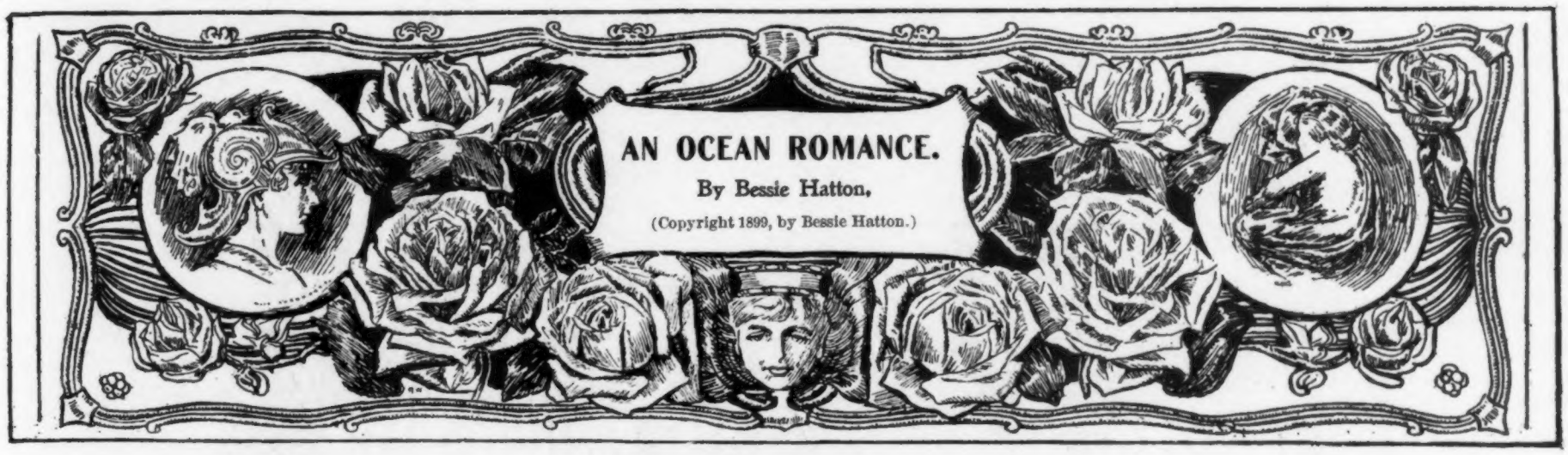
The trimming for taffeta coats, etc., consists of taffeta straps, fancy stitching, also velvet straps and embroidered linen. Guipure lace jabots finish the fronts and in all cases the lining is white satin.

Lacing effects are *en evidence* on nearly all the smart gowns, the ribbon drawn either through eyelets worked in the material or through small crocheted rings. the edges of seams are laced, sleeves slashed and laced, etc., etc.

Quite the newest adornment of plain tailor suits are small gold buttons, not larger than a gentleman's stud, which are used in quantities, sewn on like beads in close rows all around the edges, also around the skirts. A gown for early spring wear is made of a very beautiful shade of Russian-blue faced cloth, with a Louis Seize coat bodice, with revers and cuffs faced with biscuit-colored cloth, worked with brown and gold braid.

DEMI-TAILOR GOWNS.

(Described on page 15.)



AN OCEAN ROMANCE.

By Bessie Hatton.

(Copyright 1899, by Bessie Hatton.)

CHAPTER I.

"I WONDER who that girl is in the black dress," said Jack Rosslyn to his sister, as from the upper deck of the *Majestic* they watched the passengers come aboard.

It was a bright October morning, the wooded shores of Staten Island were brilliant with autumn tints. The great river was an impressive picture with its steam craft, sailing yachts, and huge ferry boats, looking like floating palaces.

"She's powerful pretty, isn't she, Jack?" remarked Mary.

"Thundering pretty!"

"Almost pretty enough to be an American."

"Guess she's not American."

"Why?"

"For two reasons. Firstly, she has a typical English complexion, strawberries and cream isn't in it; and, secondly, watch that old buffer who is with her; he just bosses her all the time."

"Yes, he does seem rather masterful, doesn't he?"

"I should say so. Why he won't allow her to have her bouquets in her state-room; he's giving them all to the steward to put in the saloon. I guess no 'Merican girl would stand that."

"He may be her father, Jack."

"Her father! Why, I should smile. Look at his nose!" And the nose quite settled the question of paternity.

Jack Rosslyn was the son of an A...erican millionaire. He and his sister were starting on a trip to England. They intended wintering in the south of France, and returning home in the spring. When the ship was well under way, and the picturesque spires of New York were beginning to be lost in the distance, Jack escorted Mary down to lunch. They had places at the captain's table; he was an old friend of the young people's father and warmly attached to them.

"I guess Captain Rodwell won't come to lunch, Mary; but he told me you were just to go and see him in his room whenever you wanted."

"How sweet of him; I certainly shall accept his invitation. Why, Jack, here she is!" And the next moment the girl in black and her companion had seated themselves on the opposite side of the table. She had removed her hat. Her hair was parted in the center; it rippled over her head in numberless soft curls. An expression of great sweetness and a pair of earnest grey eyes completed a very charming face.

Jack Rosslyn, at least, thought so, and found it difficult to carry on an ordinary conversation with his sister in the little English girl's presence. It was not long before he discovered that her name was "Mabs," and that the grim-looking man had the felicity of being her uncle.

"What will you have to drink?" Jack heard him ask his niece.

"Champagne, please," she said, in a voice that was soft and low.

"I couldn't possibly allow you to take wine. Steward, some ginger beer!"

Mabs blushed and looked at her *vis-a-vis* to see whether he had heard her uncle's rebuff. It did not tend to relieve her embarrassment to observe that Jack was smiling—a sympathetic smile, but a decided smile.

Lunch over, he strolled into his state-room, smoked a cigarette, and had a sleep: but the graceful head of the little English girl kept troubling his dreams. Making his way on deck, he found the ship steaming along in a stiff breeze; the sun was setting, and a good many passengers were asleep, tucked up in steamer chairs, and looking the pictures of luxurious comfort. Jack thought he would go in search of his chairs, but hardly had he turned to do so, than he came into collision with Mabs, who was staggering under a bundle of rugs.

"I beg your pardon," he cried, taking off his cap. "I fear I've hurt you?"

"Oh, no, not at all; it was quite my fault."

"Allow me to carry those wraps for you."

"If you would be so kind."

She led the way to her chair, and Jack arranged the cushions, and, after several attempts, smoothed the fluttering rugs into submission.

"I am afraid I must have dropped my little book," she said, peeping under the chair, and then searching in the pockets of her jacket.

"I will go and see." In a minute he was back again. "Was it 'La Vie Dévote'?" he asked, placing a small French volume in her hand.

"That is it, thank you so much."

Young Rosslyn took off his cap, and strolled away; he would fain have stayed, but his short acquaintance did not warrant his doing so.

"Please, sir, Miss Rosslyn says tea is ready in her state-room."

The word "tea" acted like an electric shock on Jack, and he was down the gangway almost before the astonished deck steward had finished his sentence.

"I've heard all her history, Jack, and it is quite romantic. Her name is Mabel Barbara Favisham. Her father was a staunch Roman Catholic; he went out to America years ago, leaving Mabs at a convent near Ghent, in Belgium. He made a pile of money out of sarsaparilla, and died just three months ago."

"Can't say that either sarsaparilla or death is romantic"

"Wait until you hear the finish. Mabs has inherited all the old man's money, some millions of dollars; but if, as seems very probable, she should become a nun——"

"What in thunder are you talking about?"

"If, as I observed before, she should become a nun, half the fortune goes to her uncle. It was specified in her father's will that Mabs should visit America and see something of the world before she decided upon adopting a religious life."

"Does she want to be a nun? Because, if that miserable old uncle is coercing her, I'll just throw him overboard!"

"Captain Rodwell fancies Mabs rather wants to become a sister in the Order of the Visitation, near Ghent, where sh was a pupil. He says she is so pious."

"But she asked for champagne," remarked Jack; "say, Mary," he added, as he put a lump of sugar into his cup. "I wish you would talk to Mabs; get into conversation with her at dinner."

"Why should I, Jack?" answered his sister, pouring the tea, and glancing slyly at him. "I have heaps of acquaintances; more than I want."

"Well, now, look here, Mary. If you don't make friends with that little girl straight away, you're going to have a real miserable trip to the old country, you can bet your boots on that."

"You dear old thing, I was only having fun with you. I will do anything you want."

"Well; I want Mabs."

And anything Jack Rosslyn wanted he invariably got. In spite of the repeated snubbings and rebuffs of her uncle, he fought his way into the affections of Mabel Barbara Favisham. Her guardian did not object to Mary befriending his ward, but he evidently had a deeply-rooted antipathy to men, and especially to young men. At meals he was most attentive to Mabs, seldom neglecting to see that she had everything she wanted; therefore, it was not often Jack was able to steal a rise out of Mr. Favisham's neglect. Occasionally her uncle would converse with her and Mary and the captain, cleverly managing to leave the American out of the conversation; but more frequently he preferred to eat his dinner in silence, his watchful brown eyes intent on Jack, whom he greatly feared might intervene between him and his fortune.

"Nuts, Miss Favisham? Allow me to crack them for you."

"Thank you."

"Nuts, my dear Mabel, as late as this!"

"They won't hurt me, uncle," said the girl, blushing.

"No, no, I can't permit it. Mr. Rosslyn——"

"Oh, very well, Mr. Favisham," said Jack, and the diners went on deck, the three young people ensconcing themselves on some rugs in the lee of one of the boats. It was an inspiriting night, a fine breeze blowing.

"Captain Rodwell says we are going to have a fresh gale presently'" said Mary. "Are you seasick, Miss Favisham?"

"No; but uncle is."

"That's lucky," laughed Jack. "Why, here he is, and the captain."

"Mabel, do you think it is wise to sit about on deck like this? It is quite cold."

"Oh, the young people won't hurt, Mr. Favisham; but if you suffer from *mal de mer*, I advise you to go straight into your state-room, and lie down on your back," said the captain.

"Well, I don't feel quite myself."

"She'll pitch and toss a bit in half an hour."

"Will she?" said Mr. Favisham, looking rather green.

(Continued on page 7.)

SHIRTWAIST SUITS.

(Described on page 15.)

(Continued from page 5.)

"You bet she will, sir," said Jack. "Now let me advise you to have a cocktail, it will pull you together straight away. I'll mix it for you." The young fellow took Favisham's arm, and assisted him down the gangway.

"I fear I haven't got my sea legs on yet, Mr. Rosslyn," he muttered feebly.

The wind freshened. It blew redder roses into Mabs' cheek, and she watched the dancing waves with enthusiasm. Mary's complexion, always pale, grew more bloodless, and her responses to her companion's exclamations of admiration gradually ceased.

"Guess that cocktail's done for him!" said Jack, joining them after some few minutes.

"Why, was he sick?" murmured Mary.

"Sick isn't the word. I left him gasping, 'Steward, brandy!'"

"Oh, poor uncle, why did you recommend him to have that nasty drink?" asked Mabs.

"Well, I could tell by the look of him that he was feeling mighty shaky, and a cocktail either pulls you together or—well, it doesn't, and in his case it didn't, so he's going straight to bed."

"I am afraid I am not a sailor," observed Mary, pathetically.

"Why, you poor old girl. I'll help you down to your room. Guess you're going to be bad."

Mabs watched with what solicitude he led the girl away, comforting her all the time, as one might a little child.

"Guess she's in for a real disagreeable time," he confided to the English girl when he returned. Let's go and stand under the bridge; we shall see the storm better there and be more sheltered. Are you quite warm, Miss Favisham?"

"Quite, thank you."

"Do you know, I feel to-night as if I had known you all my life, and four days ago we were strangers to each other."

"Yes, and the journey is nearly over now."

"I shall remember it always, Mabs."

Oh! Jack, you called me Mabs."

"Please forgive me, but your name is in my heart and on my lips all the time. I must speak it. Besides, you called me 'Jack.'"

"Only in protest," said the girl shyly.

"Ah! far better in protest than not at all—eh, Mabs?"

"Yes, Jack."

"It was then difficult to get any time to ourselves; but I was determined to put your uncle to bed tonight. How strict he is with you."

"Yes, he wants me to become a nun; he is a very pious man."

"So I should think; but you might like to marry."

"I don't know."

"A nun's life is all right for the ugly and the old. But for you!"

"There are lots of young nuns at Sainte Marie, where I was at school, in Belgium. One is only 18—a year younger than I—and some of them are very pretty."

"What a waste!"

"Oh, Jack!"

"But, seriously, you are not really thinking of becoming a nun?"

"I was."

There was a slight emphasis on the word which encouraged Jack to quietly capture her cold fingers and hold them in his. Then, as the storm continued, and the waves rose high, to fall the next moment in broken masses of emerald, the American told his love.

"To see you was to love you, to know you is to lock you up in my heart forever. Will you stay there, Mabs?"

"Yes, Jack, always."

Chapter II.

It was thought very strange by all the Favishams' friends that immediately after their arrival in London her uncle should pack Mabs off to school at Sainte Marie. the girl had left for good some months ago, and had learned all the nuns could teach her. There had been a serious quarrel between Mr. Favisham and young Rosslyn.

"What objection have you to my marrying your niece? I am of good family, the second son of a millionaire—what in thunder more do you want?"

"You are not a Catholic," said Favisham, with a stony stare. "My poor brother would turn in his grave if his child wedded an unbeliever."

"Guess he'll have to turn in his grave, then," said Jack. "Why people have such an objection to turning in their graves puzzles me." The interview ended in Mr. Favisham forbidding Rosslyn the house.

The next morning Mabs and her uncle were on their way to Sainte Marie. Love had made the girl strong; it had also sharpened her wits. She kept her room during the crossing, and finding that the stewardess was a kind, motherly woman, she made a confidante of her, bribed her with a sovereign, and gave her a letter addressed to Jack, at the Hotel Cecil, which she promised faithfully to post directly they landed.

"My dear Jack.—Uncle is taking me to the convent where I was educated; it is about six miles from Ghent, in Belgium. The address is 'Convent de la Visitation, Sainte Marie, Ghent'; but don't write to me, as all our letters are opened, and yours would only be forwarded to uncle.

"I cannot tell you how utterly miserable I am. The nuns, I know, will be awfully kind, they always are; but somehow, since my Atlantic trip, I have changed, and I don't want to go into a convent at all. Uncle is very angry with me, and says the world has soon changed me from a saint into a sinner; but I don't think I was ever a saint. I fear I must accept my destiny and settle down into being an unhappy little nun, for I shall never be able to get away from Sainte Marie, unless some dear, kind friend assists me to escape, which might be difficult of accomplishment, as we only go out of the convent once a year, on the 21st of June, Monsieur l'Aumônier's feast. Good-bye; you are always in my thoughts, and I shall never forget you whatever happens, my dearest Jack, your broken-hearted Mabs."

As the months passed she began to think that the stewardess could never have sent the letter. If he had received it surely Jack would have found some way of communicating with her.

The nuns were delighted to have Mabs amongst them again, and if, in course of time, it was manifest to them that she possessed the vocation to become the bride of Christ, they would rejoice; but unless she had an earnest wish to devote her life to God nothing would prevail on the Reverend Mother to accept her as a novice.

The great change in the once bright and happy girl saddened them all exceedingly, though they were quite agreed that Mr. Favisham was right in dismissing Jack Rosslyn. The thought of an unbeliever, an alien from Holy Church, as the husband of Mabel Barbara Favisham was too horrible to be dwelt upon.

Thus the time passed away, and Mabs grew sick at heart. She sometimes wished that she had never seen Jack, in which case she would have become a nun, and, sharing the quiet life of the pious sisters, she might have found peace, perhaps happiness. Then the remembrance of her lover thrilled her, and she thanked God that, whether she returned to the world or sacrificed herself on the altar, she had known the greatest of His gifts, love; "only for a few short days," whispered her soul," "for all eternity" cried her heart.

It was the custom at Sainte Marie for the girls to visit the old priest at his house, which was opposite the convent, on the day of his feast. Early in the morning of the 21st of June the children of Mary had leave to scour the grounds for flowers, which they made into a handsome wreath for presentation to Father Louis.

At two o'clock the *pensionnaires* started, dressed in their white muslin gowns, silver crosses of the Visitation fastened on broad blue ribbons and suspended round their necks. Mademoiselle Katrine, the priest's sister, received them at the garden gate, and ushered them into his presence. A table was spread with a white cloth, on which were dozens of glasses, several bottles of wine, and two enormous dishes of gaufres. Behind the table sat the old priest, his broad, good-humored face beaming with smiles as he greeted the girls.

"Katrine, tell Père Joseph I want him; he is in the orchard." His sister left the room, and the girls wondered who Père Joseph was.

"Père Joseph, mes enfants et ma chère sœur," said Father Louis, addressing the girls and the lay sister who accompanied them, "is a young English priest. He has been staying in the neighborhood for some months, but he seems to prefer our little village, and we therefore see a good deal of him."

Presently Katrine returned, followed by a young priest; Mab's heart seemed to stand still, and then to beat so strangely that she felt on the point of fainting. It was Jack Rosslyn.

The girls sang their song of greeting, and presented Father Louis with their offering, which he placed on the altar that was erected in a corner of the room. The old man thanked them for their congratulations, made a little speech on the virtues of his patron saint, St. Louis de Gonzague, commented on their growth, helped them to wine and cake, with frequent calls of "Katrine," "Katrine," when there was a glass short or the gaufre dishes wanted replenishing. The little repast over, the girls sallied out into the garden. Mabel was the last to leave the room, followed closely by Father Joseph.

"May I look at your music, mademoiselle?" he asked. "It was such a pretty song, and you have a sweet voice."

(Continued on page 9.)

VISITING GOWNS.

(Described on page 15.)

(Continued from page 7.)

"Certainly, father," answered the girl, trembling, as she placed the sheets in his hand.

"How charming the country is about here. I have been staying in the environs for some months. I manage to get about well on my bicycle; they are excellent roads." His eyes twinkled merrily as he looked at her, and the world seemed so bright that she could have shrieked with delight.

"Ah, Père Joseph is happy to hear his native English again," cried M. l'Aumônier, in French.

"Well, that is very natural, eh?" answered the priest in the same language. Father Louis gave each girl a nosegay from his garden, and before they departed they all knelt and he blessed them.

"Your music, mademoiselle," said Father Joseph; "it contains a letter," he added, softly.

"Good-bye, Father Joseph; don't bicycle too much."

"You bicycle yourself, of course, mademoiselle?"

"At home, yes; I am a good rider."

"A la bonheur," he whispered.

In a corner of the grand dortoir Mabs opened the precious letter.

"Contrive to be at the corner of the north wall by the beech tree to-night, between nine and eleven o'clock. I have two bikes hidden in the wood close by. My yacht is waiting at Ghent, ready to sail; Mary is on board. We shall be married at Ostend; don't fail me. But supposing anything should prevent your coming, I shall be at the tryst at the same hour every night for the next month. —Yours for ever, JACK.

All day Mabs was planning her escape; at length she hit upon an idea that might prove successful. She must disguise herself as a nun, then her presence in the park at nine or ten o'clock might not excite surprise should she be observed. Hurrying to the sisters' "roberie," she was able to find a gown and veil, the winter habiliments of one of the nuns; these she hid under the mattress of her bed. By evening her preparations were complete: her heart beat high with hope and excitement.

Night prayers over, and the benediction given, the *pensionnaires* filed off to their various sleeping apartments. At nine o'clock Mabs rose, and donning her nun's disguise over her ordinary convent dress, left the dormitory, traversed the *salle a laver*, and passed the Community where the sisters were spending their recreation. In the passage leading to the door which gives egress to the park she met a nun. Her heart beat wildly, but she bent her head in silent greeting, the usual custom between the nuns at Sainte Marie, and it was immediately acknowledged. Thanks to the waning of the summer evening the girl's disguise had served her well.

Mabs crossed the threshold of the open door and took the nearest path to the north wall. As she walked along the allée des sapins she imitated, with all the cunning of an actress, the carriage and sedate walk of the sisters; but on reaching the end of the avenue, when she was out of sight of the convent windows, she suddenly held up her heavy robes and ran like one possessed. It seemed to her excited imagination as if every soul in Sainte Marie had started in pursuit. She never stopped until she had reached the beech tree, and crouched down against its trunk nearly dead with fear. A minute's rest and she breathed again, unfastened her nun's gown and hid it in the shrubs, revealing to the young moon, which lighted up the landscape, a little convent girl in plain grey dress and black hood.

Suddenly she heard a movement from the other side of the wall. "Jack," she gasped.

"Mabs," he whispered, and she knew that she was safe. He was on the top of the wall in a second, and had helped her into the same position; then exerting all his strength, he lowered her onto a heap of stones which he had piled against the wall, and in less time than it takes to write it he had scrambled down after her.

In a thicket of brambles close to the high road were the bicycles.

"Straight before you, ride like the wind!" whispered Jack, as Mabs gripped the handle-bar and mounted.

It was a fine cycling country, flat and uninteresting, but to the lovers like a highway to heaven. The roads were as smooth as the wood pavements in the heart of the City of London. The riders spun along at fourteen miles an hour. The outskirts of Ghent were soon reached. Beneath the shadow of a picturesque old house ornamented with scroll work in elaborate carving, the cyclists alighted while Jack lit the lamps.

"What a lovely machine this is!" said Mabs.

"It is a wedding present to you from Mary; a real Yankee, as light as a feather."

"Dear Mary, how sweet of her! She is on the yacht, you said?"

"Why yes, we're close to the moorings now; how I've longed for this moment, Mabs! I've pictured it to myself so many thousand times."

"And I love it all the more, because I have never imagined anything so lovely, even in my wildest dreams."

"It was a clever manœuvre, worthy of a Yankee!"

"Jack," she whispered, when they had mounted again, "did you ever have your head shaved for the priest?"

"Why, certainly," he replied, lifting his cap.

"I don't like it, it is not becoming, especially in a bicycling suit."

"Guess the hair will grow again."

In the moonlight which lit up the rich pasturage of the adjacent country a beautiful yacht steamed down the great canal which connects Ghent with the sea. Mabs lay asleep in Mary's cabin, a peculiarly happy expression on her tired face.

"Guess I've got that little English girl," said Jack, as he and his sister chatted on deck. "You should just have seen her with her companions at the old priest's house; looked like a white rose in a field of pumpkins."

At Ostend they went ashore, and were made man and wife at the registrar's, Mabs transformed into a New York belle, thanks to a charming yachting costume of Mary's.

When Mr. Favisham read the Reverend Mother's telegram his rage was pathetic to witness. The sisters had not discovered their loss until six o'clock on the morning following Mab's flight, and, just as they were sending to Ghent to inform the police of their dilemma, they received a wire from the runaway containing the news of her marriage. Jack sent a donation of £1,000 to the convent, and his wife made her uncle an allowance.

On reaching London their union was sanctified in the Catholic Church, and, the ceremony over, Mabs was perfectly happy. After a short shopping excursion in Bond street, Jack saw his wife dressed in the simple style in which she looked as he loved to have her look.

"Of course, my dear, I think Mary has excellent taste; but her gown transformed you into an American. Well, now, I am particularly attached to my countrywomen, and some of them are just as fascinating as they can be, and if circumstances had been different, who knows, I might have—but I didn't—I married a little English girl."

* * *

THE BLACK CAT AND THIRTEEN LITTLE MICE.

An Easy Puzzle for Boys and Girls.

This little puzzle is to show how the Black Cat can go round and round the circle, and catch every ninth mouse without catching the white one, which is a little domestic pet. Can you show at which mouse she must begin to count? Remember, directly a mouse is caught it is eaten, so you must be careful not to count it again. You always go one way round—the way the mice are running. Suppose you begin to count at the mouse that is eating a piece of cheese, calling that mouse "one"; then you will find that the ninth mouse to be caught on the second count will be the white one. So that start won't do, and you must try again. A good way when a mouse is caught is to make a pencil mark through it.

* * *

A TRIED RECIPE.

The following missive has just come to our notice, and should prove highly interesting to our readers:

In my young days a friend sent me a recipe for "cooking a husband." I am a grandma, now, and have found it tried and true; so, for the benefit of others I will send it. If instructions are properly followed the result will be all that can be desired. A great many husbands are spoiled by mismanagement. Some women go about it as if their husbands were bladders, and blow them up; others keep them in hot water; others still let them freeze through their carelessness and indifference. Some keep them in a stew by their irritating ways and words; others roast them, and some keep them in a pickle all their lives. It cannot be supposed that any husband would be tender and good-mannered if treated in this way, but they are really delicious when properly done. In selecting your husband do not be guided by the silvery appearance, as in buying mackerel, nor by the golden tint, as if you wanted salmon. Be sure and select him yourself, as tastes differ. Do not go to market for him, as the best are always brought to your door. And, when all is said and done, it is far better to have none unless you will patiently learn how to cook him. A preserving kettle of the finest porcelain is best, but if you have only an earthen pipkin it will do, with care. See that the linen in which you wrap him is nicely washed and mended, with the required number of buttons, and strings well sewed on. Tie him in the kettle with a strong silken cord called comfort, as the one called duty is apt to be weak. If care is not observed in this matter he is apt to fly out of the kettle and become crusty and burned. Make a clear, steady fire out of love, neatness and cheerfulness; set him as near this as seems to agree with him. If he sputters and "fizzes" do not be anxious; some husbands do this until they are quite done. Then add a little sugar in the form of what confectioners call kisses, but no vinegar nor pepper on any account. A little spice improves them, but it must be used with good judgment. Do not stick any sharp instruments into him to see if he is becoming tender, but stir him gently, watching the while lest he lie too flat and close to the kettle, and so become useless. You cannot fail to know when he is done. If thus treated you will find him very nice, agreeing well with you, and he will keep in this condition for an indefinite length of time unless you become careless and set him in too cold a place.

AUNT JOE.

CLOTH GOWNS.

(Described on page 15.)

WOMEN OF ALL NATIONS

VI. The Women of China and Japan.

THE Chinese woman rises at a good hour and at once commences her ablutions. Men and women of the lower classes do not hesitate to be seen in the most elementary costume on the streets. The most primitive innocence reigns here at this early hour. Only the women of the highest rank possess the luxury of a bath tub. You will no doubt think that their complicated coiffure must take considerable time; however, that is very erroneous, because the edifice that crowns their heads is not taken down every night, but remains intact for a fortnight at least, being so well and securely fastened that it is in no danger of becoming disarranged. The hair of the Japanese and Chinese women is coarse and straight, but abundant, and in no way resembles the soft, wavy tresses that frame the faces of our European and American sisters.

At the same time each mode has its charm. The Chinese woman gains a *cachet* of elegance from the very manner in which the long shell pins are placed, picturesque and in harmony with the form of the face and the figure in general.

But there are other usages considered very distinguished which nobody else would counsel. The Chinese women blacken their teeth, and a most lustrous and uncompromising black it is. Just imagine the horror of seeing them smile! They vaguely recall the pictured faces of goblins painted black and white, with two little almond-shaped eyes, often dull and without expression.

The women of the highest circles are rather anaemic and listless. In their veins rolls the blood of distinguished races, for here the nobility is more ancient than any in Europe; it was already ancient and of the highest refinement when Europe was still in the clutches of barbaric hordes, and they have kept themselves pure without any plebeian intermarriages.

The women of the lower classes are more attractive to our European eyes; they employ neither paint nor do they blacken their teeth, and their costume is still more brilliant, as far as color is concerned, than that of the higher classes. These charming robes are indeed almost glowing, ornamented with the most impossible designs and flowers of fantastic shape, birds and butterflies of contrasting, vivid colors appliquéd to the material, and in this fantastic garb the women of the masses are seen on the streets. It would not be proper to use the word "vulgar" in connection with these slender, dainty little women with the hands and feet of a doll. Their attire may be rather gay, but they are never vulgar.

The *mousmés* wear over their brilliant robes wide belts of vivid colors that are fastened at the side with a handsome buckle, or tied in a knot. These baby sashes give a youthful air to the wearers and make them very childlike.

From their fifteenth to their twentieth year they are particularly attractive with their bright, bead-like eyes and their pretty, dainty gestures. Nothing is lovelier than to see them against a background of verdant green forming bright silhouettes with large, vividly colored parasols, whose scarlet designs throw a warm, rosy glow over their faces. These parasols are really poems. The designs are truly Chinese and most capricious.

The children, as soon as they are able to walk, are dressed like grown persons. They look like little playthings, little animated dolls in long dresses with a most serious and grave expression on their faces. Yet on the whole the groups of children playing on the street, or dancing around, holding each other's hands, present an interesting spectacle. However, when they promenade with their parents they walk along very sedately and never think of romping.

Women of the higher circles walk very little owing to the formation of their feet. At the age of five or six years their feet are bound and tied to arrest the development of the muscles, and consequently when they reach maturity their feet do not measure more than three or four inches in length at the most. The development of the limb is naturally also retarded and rotundity is out of the question. Whenever the women do walk, which is only in their homes, it is with mincing, short steps, balancing themselves with the aid of extended arms. This attempt at keeping their equilibrium is likened by the Chinese poets to "a willow swayed by the breeze." The foot is not regarded as a vulgar instrument of locomotion, but as a fragile flower, a "golden lily"—a flower of jealousy invented by the Chinese to reduce the women to a most complete immobility. If at any time they wish to go out it can only be by carriage, and these again are most peculiar vehicles. They resemble boxes set on two high wheels which are drawn with almost incredible swiftness by men with muscles of steel. Railroads are unknown in China and the longest journeys are undertaken in these wagons over the most execrable roads full of bumps and ruts.

To their visitors they offer tea in the tiniest of cups accompanied by a light lunch of National dainties, served on china as transparent and fine as skill can make it.

Aside from huge platters of rice, which forms the principal diet, the repast of the Chinese women consists of nuts made up into various dishes, candied flowers and fruits and differently perfumed confections, in addition to the National delicacies such as birds' nests, omelettes with grasshoppers, etc., etc. All their food is conveyed to their mouth with slender wooden sticks that require quite some practice before they can be handled with any degree of dexterity.

Chinese interiors are not encumbered, as with us, with a profusion of furniture, in fact, they show quite a primitive bareness. *Le propreté* is the luxury of Chinese women. The wooden panels, the mattings, the platters all look as if they are never touched. The principal rooms are models of immaculate neatness. Everywhere are seen the most exquisite bronzes and wonderful vases, and wherever it is possible on all low stools are placed glorious chrysanthemums, swaying on long slender stems as supple as the crêpe for which China is so

(Continued on page 27.)

DRESSY STREET COSTUMES.

(Described on page 15.)

DEMI-TAILOR GOWNS.

(Described on page 15.)

BRIDE'S AND BRIDESMAID'S GOWNS.

(Described on page 15.)

Description of Plates.

NEWEST SHIRTWAISTS.

(Illustrated on page 16.)

Fig. 99.—Shirtwaist of rose-pink gingham. Fronts with inserted bands tucked diagonally. Sleeves tucked below elbow. Pattern, 50 cents. Cut to measure, 25 cents extra.

Fig. 100.—Shirtwaist of dotted lawn. Collar, cuffs and center of front trimmed with Persian embroidery. Bishop sleeves. Pattern, 50 cents. Cut to measure, 50 cents extra.

Fig. 101.—Shirtwaist of faience blue mercerized lawn, tucked in clusters and trimmed in yoke effect with lace insertion, threaded with black velvet ribbon. Stock collar of lace. Sleeves tucked and completed with fitted cuffs. Pattern, 50 cents. Cut to measure, 50 cents extra.

Fig. 102.—Shirtwaist of zephyr gingham, tucked in clusters, the overlapping front cut into points ornamented with buttons. Sleeves tucked, springing out into puffs. Narrow cuffs. Pattern, 50 cents. Cut to measure, 50 cents extra.

DAINTY HOUSEDRESSES.

(Illustrated on page 17.)

Fig. 135.—Wrapper of figured lawn, with flounce headed with band of plain material the color of the pattern. Sailor collar and turned-down collar with same garniture. Bishop sleeves. Pattern, wrapper, $1.00. Cut to measure, 50 cents extra.

Fig. 136.—Teagown of figured China silk. Flounce gathered with small head. Plaited front of mousseline de soie. Sailor collar and sleeves trimmed with lace. Black velvet ribbon. Pattern, teagown, $1.00. Cut to measure, 50 cents extra.

Fig. 137.—Teagown of pale blue China silk, cut *en princesse* and trimmed with lace insertion. Ruffles edged with ruching. Black satin ribbon, large bow in front. Pattern, teagown, $1.00. Cut to measure, 50 cents extra.

Fig. 138.—Wrapper of white gingham. Revers, belt and trimming on the sleeves of porcelain blue gingham with narrow embroidery insertion. Pattern, wrapper, $1.00. Cut to measure, 50 cents extra.

SHIRTWAIST SUITS.

(Illustrated on page 6.)

Fig. 153.—Shirtwaist suit of old-rose batiste. Sailor collar inlaid with taffeta and trimmed with embroidery. Bishop sleeve, narrow taffeta cuffs. Gathered skirt with flounce headed with embroidery. Medicis belt. Pattern, waist, 50 cents; skirt, 50 cents. Cut to measure, 50 cents extra.

Fig. 154.—Shirtwaist suit of pale blue mercerized gingham. Waist trimmed with embroidery insertion. Tucked vest. Large embroidery collar. The sleeves have deep cuffs trimmed with insertion. The gathered skirt has a panel front trimmed with insertion and is completed with a tucked flounce. Pattern, waist, 50 cents; skirt, 50 cents. Cut to measure, 50 cents extra.

Fig. 155.—Shirtwaist suit of white lawn. The waist is tucked lengthwise and is trimmed in bolero effect with lace insertion. Large lace collar threaded with black velvet ribbon. Tucked vest. The sleeves are tucked at the top and are completed with plain puffs and lace ruffles. Gathered skirt trimmed with narrow flounce, tucked band and lace insertion. Pattern, waist, 50 cents; skirt, 50 cents. Cut to measure, 50 cents extra.

CHILDREN'S REEFERS.

(Illustrated on page 26.)

Fig. 268.—Reefer of ladies' cloth, double-breasted, trimmed with stitching. Taffeta collar edged with fancy braid. Same garniture on sleeves. Pattern, 50 cents. Cut to measure, 25 cents extra.

Fig. 269.—Reefer of biscuit cloth, double-breasted. Collar and revers of taffeta edged with a stitched fold of cloth and trimmed with gold buttons. The lower parts of the sleeves are of plaited taffeta. Pattern, 50 cents. Cut to measure, 50 cents extra.

Fig. 270.—Reefer of light cloth, double-breasted. The fronts are slashed and edges joined with cord loops and small gold buttons. Similar arrangement on revers and collar. Sleeves have fitted cuffs, edged with shaped cuff. Rows of stitching border edges. Pattern, 50 cents. Cut to measure, 25 cents extra.

Fig. 271.—Reefer of summer cloth, double-breasted, trimmed with stitching. Large sailor collar ornamented with embroidered scallops. Turned down collar with buttons. Bishop sleeves. Pattern, 50 cents. Cut to measure, 50 cents extra.

ADVANCE SPRING DRESSES.

(Illustrated on page 18.)

Fig. 318.—Costume of dark-green satin cloth. Vest of beige cloth braided with gold and black. Edges bordered with black braid. New sleeves. Skirt trimmed with narrow bands of braided cloth, framed with braid and gold soutache. Pattern, waist, 50 cents; skirt, 50 cents. Cut to measure, 50 cents extra.

Fig. 319.—Costume of chestnut-brown ladies' cloth. Blouse waist cut with scallops at the top and edged with fold of brown velvet. Yoke of tucked castor taffeta. Gold buttons. Skirt with simulated box-plait front, ornamented with gold buttons. Flounce of tucked castor taffeta, headed with inverted scallops of velvet. Pattern, waist, 50 cents; skirt, 50 cents. Cut to measure, 50 cents extra.

VISITING GOWNS.

(Illustrated on page 8.)

Fig. 382.—Costume of plaid woolen goods. Corsage with postilion back trimmed with small gold buttons. Vest of plain taffeta trimmed with lace. Bishop sleeves with taffeta cuffs. Skirt with panel front and side plaits. Wide taffeta belt. Pattern, waist, 50 cents; skirt, 50 cents. Cut to measure, 50 cents extra.

Fig. 383.—Costume of satin cloth. Tucked bolero trimmed with lace. New sleeves. Skirt tucked lengthwise to within a few inches of the hem. Narrow band of lace insertion in centre. Pattern, bolero, 50 cents; skirt, 50 cents. Cut to measure, 50 cents extra.

CLOTH GOWNS.

(Illustrated on page 10.)

Fig. 384.—Gown of old rose panne satin cloth. The corsage is tucked at the shoulders, and the edges that border the vest are embroidered in the same shade. Black velvet ribbon laced through eyelets. Gold ferrets. Gathered skirt, panel front. Pattern, waist, 50 cents; skirt, 50 cents. Cut to measure, 50 cents extra.

Fig. 385.—Gown of biscuit satin cloth. Bolero with lace revers and collar. L'Aiglon buttons. Wide corselet belt. Lower parts of sleeves of Liberty silk. Gathered skirt, trimmed with lace insertion. Pattern, waist, 50 cents; skirt, 50 cents. Cut to measure, 50 cents extra.

DRESSY STREET COSTUME.

(Illustrated on page 12.)

Fig. 386.—Costume of satin cloth. Eton with wide belt of tucked panne; trimmed with embroidered écru batiste, which also forms the revers. The sleeves have full puffs of panne finished with narrow cloth cuffs. Gathered skirt with panel front, trimmed with stitching around bottom. Pattern, Eton, 50 cents; skirt, 50 cents. Cut to measure, 50 cents extra.

Fig. 387.—Costume of dark-blue satin cloth. The blouse waist has a square yoke and stock collar of tucked cream taffeta and is trimmed with gold and blue galoon. The sleeves have taffeta puffs at the elbows and are garnished with galoon. The same ornamentation appears on the skirt, which is completed with a flounce tucked in clusters. Pattern, waist, 50 cents; skirt, 50 cents. Cut to measure, 50 cents extra.

Fig. 388.—Costume of pale biscuit cloth. The waist has oblong revers of Scotch plaid silk and is trimmed with fancy gold and beige galoon. The sleeves have puffs of taffeta in a contrasting shade and are trimmed with stitched straps. Gathered skirt with similar garniture. Pattern, waist, 50 cents; skirt, 50 cents. Cut to measure, 50 cents extra.

DEMI TAILOR GOWNS.

(Illustrated on page 13.)

Fig. 389.—Gown of light colored satin cloth. The fronts of the Eton are slashed and laced with narrow velvet ribbon through crochet rings. The belt and collar are of black taffeta, embroidered with gold and edged with gold braid. The skirt is arranged in inverted plaits stitched down at the top and laced with ribbon. Pattern, Eton, 50 cents; skirt, 50 cents. Cut to measure, 50 cents extra.

Fig. 390.—Costume of satin cloth. Taffeta collar and revers trimmed with stitching. L'Aiglon buttons. Belt of printed panne. New sleeves. Skirt with panel front, plaited flounce trimmed with stitching. Pattern, Eton, 50 cents; skirt, 50 cents. Cut to measure, 50 cents extra.

Fig. 391.—Costume of light-colored satin cloth. Bolero edged with cream guipure insertion. Vest of tucked taffeta. Sleeves trimmed with lace and completed with taffeta puffs. Wide girdle of panne with fancy gold buttons. Panel skirt with flounce trimmed with stitching and lace. Pattern, bolero, 50 cents; skirt, 50 cents. Cut to measure, 50 cents extra.

BRIDE'S AND BRIDESMAID'S GOWNS.

(Illustrated on page 14.)

Fig. 392.—Bridal dress of ivory white satin. The vest is of cream white Renaissance lace, also the stock collar, and the fronts are trimmed with gathered bretelles. Double sailor collar. Wide corselet belt. Plain trained skirt. Pattern, corsage, $1.00; skirt, $1.00. Cut to measure, 50 cents extra.

Fig. 393.—Bridesmaid's gown of pale blue crêpe de Chine. Blouse waist. Yoke of tucked mousseline de soie. Lace insertion threaded with gold. The lower parts of the sleeves are of mousseline de soie. Gathered skirt with panel front, trimmed with lace insertion. Pattern, waist, 50 cents; skirt, 50 cents. Cut to measure, 50 cents extra.

DEMI-TAILOR GOWNS.

(Illustrated on page 4.)

Fig. 394.—Costume of satin cloth. Bolero edged with taffeta and trimmed with gold soutache. Lower parts of sleeves of taffeta in contrasting color. Skirt with clusters of tucks. Pattern, bolero, 50 cents; skirt 50 cents. Cut to measure, 50 cents extra.

Fig. 395.—Costume of light cloth. Bolero with pointed fronts trimmed with black and gold braid. Lower parts of sleeves of taffeta. Flounce skirt with similar garniture. Pattern, bolero, 50 cents; skirt, 50 cents. Cut to measure, 50 cents extra.

Fig. 396.—Costume of light cloth. Bolero edged with band of black taffeta embroidered with gold. New l'Aiglon collar. L'Aiglon buttons. New "corcelette" or princess skirt laced with narrow velvet ribbon and trimmed with two shaped flounces. Pattern, bolero, 50 cents; skirt, $1.00. Cut to measure, 50 cents extra.

(Continued on page 27.)

NEWEST SHIRTWAISTS.

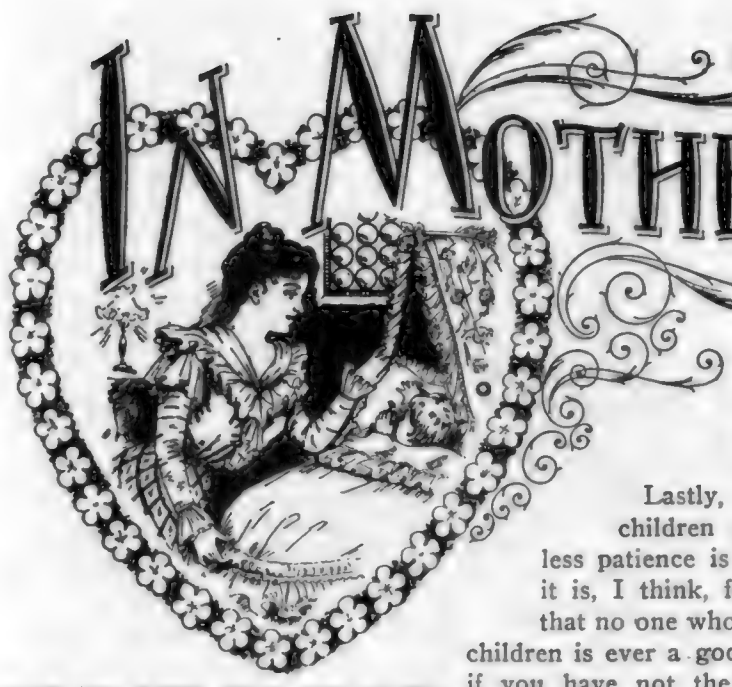
(Described on page 15.)

DAINTY HOUSEDRESSES.

(Described on page 15.)

ADVANCE SPRING DRESSES.

(Described on page 15.)



HOW TO KEEP THE CHILDREN GOOD.

AT first sight this would seem, I acknowledge, much too wide a subject to be treated in a column of notes. But limiting it strictly to little children in the nursery, we may perhaps be able to give a few general rules which may help mothers new to the work to judge whether their young nurses are ruling wisely.

We will divide the subject into (1) How to manage children, and (2) How to punish children.

(1) It is, of course, far better if possible to keep children good than to have to punish them for being naughty, and though this is not always possible it should be the object kept in view. My first general rule is, be firm, but never nag. Of course, as children grow older, an occasional good scolding is sometimes unavoidable, but for little ones gentle firmness does more than any sharpness. An irritable, impatient tone often rouses the child's temper, and obstinacy on the nurse's part only makes an obstinate child worse. It is a little difficult to distinguish between firmness and obstinacy I allow, but perhaps I may put my meaning better in other words. Never let the child feel that it is a battle between your will and his. Make him learn that you will have your way because it is best for him, but that you are his friend all the time, and that there is no quarrel between you. As soon as he obeys, all the sunshine comes back into his little life without any after soreness.

Another rule is, be merry with little children. Many a collision is avoided by a funny thing said just at the right moment, which turns off the child's attention when he is making up his mind to be naughty. Then, like grown-up people, children to be good need to be amused. I do not mean that the nurse should always be playing with them, for that spoils the children; but she should be sympathetic, and take an interest in all they do, and when their own resources fail to be ready with a suggestion. Sometimes a story is invaluable as a sedative when the children are getting tired and fretful.

Lastly, to manage children well a boundless patience is required; and it is, I think, for this reason that no one who does not love children is ever a good nurse. For if you have not the love to help you, how can any one who is only human stand the constant hourly demand on patience and forbearance made by our precious babies?

(2) How to Punish Children.—There is a system in these days which brings children up without punishment, and I believe even without reproof, on the principle that as they grow older their own good sense will teach them to refuse the evil and to choose the right. It is a charming theory, but I am afraid I have not much sympathy with it, as experience of human nature points to an opposite result.

Personally I object to corporal punishment for little children. It may be necessary in some cases, but I think it is more likely to irritate than to improve, and very often it is used as a vent for the irritation of the parent or nurse. It is very difficult to punish wisely when one's own temper is ruffled, and therefore for little children it is better to have punishments that cannot possibly hurt them. To stand in the corner, to sit still for ten minutes, to be sent into another room, these are all very harmless and generally very effectual; while going without cake or jam may be used as a more severe form, and for the worst punishment of all the child can be sent to bed. No child should ever be shut up in the dark, or if nervous be left alone in a room as a punishment. More harm than can be imagined is done by a shock to baby nerves, and one great fright may leave its effects on the after-life.

Two rules about punishment are good. First, let the punishment come quickly after the offence; and, secondly, be quite sure that the child clearly understands what the fault has been.

* * *

BABY-LORE.

Few of us, although we may have spent our lives among children, are aware how utterly helpless a new-born baby is. We usually think of it as having an entirely completed organization, but being just at first somewhat quiescent—how quiescent only the late researches of science have told us. In point of fact, the new-born baby coming into the light sees nothing; hailed with delight, hears nothing; handled, washed, possibly pricked, feels nothing; in a world of all sorts of odors, smells nothing, with its food waiting for it, tastes nothing. The first sense that developes is that of taste, very feebly at first, but in a short time the baby shows by the expression of its little face, the agreeableness of sweet, the dislike of acid or bitter; and almost coincidently with this comes the sense of smell, for by means of that it recognizes its food, and expresses its preference when but a few days old. The sense of touch is developed still later; for although the skin is normal and its nerves lively, their impressions are not conveyed to the brain with sufficient force or rapidity to be read; the little brain recognizes neither pinching, slapping or tickling in the earlier days—that is a matter of education, and education is not rapid where one sleeps three-quarters of the time. The circumstance that at first a child hears nothing, and for a good while hears but slightly and partially, is of great value to the delicate condition of the new auditory nerve, and to the little unwritten brain in the midst of a quantity of exclamations and movements as, if it could have impressions, it would be used so rapidly as to cause serious nervous and intellectual complications and injuries. All the cooing and caressing of the mother is unheard by the child at first—at least that is the result of the researches of Dr. Preyer, Professor of Physiology at Jena, and the accepted authority on the subject—and fortunate for the child it is, since if it were otherwise that quiet could not be had which is absolutely necessary for the completion of the little individual, the regulation of the heart and of the breath, the hardening of the bone, the processes of digestion, the development of the brain. The child hears, however, quite soon some of the louder and clearer sounds, with a difference in different children, and comes to know the sounds its mother or nurse makes sooner than it does the less frequent tones of others. As to the child's seeing, it has an immediate susceptibility to the effect of light, but cannot see outline, or form any conception of color or space; it sees no distant object, has no idea of distance, or of the relations of right and left and up and down. If, however, a very brilliant light does not so much as make it wink, it may at once be known that something is wrong with the visual organs of the brain. And even after all the sensory apparatus has established its separate kingdoms, the young emperor of them all has to learn to read the communications his satraps make. It will be gathered from all this how exquisitely well the baby is cared for by Providence in this very beginning, wrapped from its birth in the most careful folds of silence and shadow, till it has gathered strength enough to manifest individuality and go forward on its way, its very helplessness giving it a far stronger hold upon all the world by which it is surrounded, and insuring its preservation through compassion even where it does not find love.

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Mention PICTORIAL REVIEW when writing to advertisers.

GIRLS' STREET DRESSES.

(Described on page 27.)

Correspondence

FOR the interest and benefit of our readers we will devote such space as may be found necessary to questions and answers appertaining to *Dress, Dressmaking, Millinery, the Toilet, Toilet Articles and Society Customs.*

SPECIAL NOTICE: Our readers are requested to send us suggestions or requests for fancy work that they would like illustrated and explained. All requests will receive attention as promptly as possible in our correspondence columns, and if sketches are sent us, drawings will be made and illustrated.

GENERAL RULES.—The following rules must be complied with by correspondents, otherwise their letters cannot be attended to:

1st.—Questions upon different subjects to be written on separate sheets of paper; write plainly and on one side of sheet.

2d.—All letters must give name and address of the writer, *not for publication*, as we use the nom de plume or name you wish us to print with the answer to your questions. (Do not forget to write this under question.)

3d.—Questions relating to dress should give personal description as to age, height, blonde, or brunette.

4th.—Answers cannot be sent by mail unless return postage is enclosed.

Mrs. F. D. S., Kan.—In using serpentine lace it is by far more effective to cut away the dress material beneath and allow the lining of a contrasting color to show through.

Mrs. J. V., Neb.—You can lessen your size considerably about the waist and hips by fastening all your underclothing and skirts to the lower edge of your corset by means of buttons and buttonholes, which does away with bands and all fulness.

Mrs. Ella B., Conn.—Most sleeves have a slight fulness at the top, as this is preferable to the cramped look brought about by a perfectly plain fit. Sleeves may be trimmed either with tucks, insertion or stitched bands.

Miss Annie T., New York.—In tucking a silk blouse so as to form sacque into a most elegant evening cross, then on the lengthwise of the silk, after which it is cut on the bias, care being taken to have it done evenly, so as to match the tucks where the seams fall together.

Alice J., Pa.—You can convert your old-fashioned black thread lace saacque into a most elegant evening wrap by lining it with accordion plaited white chiffon and trimming the neck and sleeves as well as down the front with a full frill of accordion plaited chiffon, over which falls a ruffle of black lace. Lengthen the sacque with a deep flounce of black lace, under which place an accordion plaited flounce of white chiffon, and you have one of the swellest of evening wraps.

Miss J. A.—The straight front corset is the correct thing, and no really smartly dressed woman goes in at the waist line in front, but these corsets make the curves strongly marked in the back and sides at the waistline.

Mrs. M. D. S., Vt.—There is nothing so pretty for a baby as all white, and we cannot advise slips or flowing wrappers of color, no matter how delicate the shades may be. Use Valenciennes lace for trimming, and sew on by hand. French nainsook is the best material. Use silk flannel for day-skirts and cashmere flannels for sleeping-skirts. No one uses linen skirts in these days. The little knitted or crocheted bootees are always dainty, and besides they keep the tiny feet so comfortable. They may be made of silk or Shetland floss. If for warmth, by all means use wool.

In Doubt, Vt.—Cloth skirts are stitched quite on the edge. Press the hem thoroughly before stitching. Use black military braid in two widths—quarter-inch and three-quarter-inch. This is very effective in two widths. You should not have braid and stitching too. If you have braid on the skirt, use one-inch braid, or one and a-half inch, and trim the coat in the same fashion. I should only have one row just at the edge. Tubular braid is not smart enough, unless you have plenty of scrolls.

Mrs. V. W., Boston.—The partial loss of the sense of smell frequently results after a severe attack of influenza, and the trouble often lasts for many months. I do not think you need be discouraged, however. The sense of smell will in all probability gradually return. The fact that you have not really properly recovered your strength since your illness last Christmas would account for present conditions. Take plenty of nourishment, daily exercise, and a good iron tonic.

Mrs. W. D.—A fernery looks better on a breakfast table, although fresh flowers are never anything but an addition to a dining table; but as a rule the more elaborate style of floral decoration is indulged in for dinner or luncheon. A fernery is always in good style and adds greatly to the beauty of a well appointed table.

Miss S., St. Louis.—Your skin evidently requires a more emollient preparation than the one you have been using. Get the following lotion made up: Vinegar of cantharides, four drachms; glycerine of borax, one ounce; eau de Cologne, half an ounce; rose-water, to six ounces. Rub this thoroughly into the scalp every night; it will also help to remove the dandruff.

Miss Ella D., Mass.—How would you like this suggestion for your bedroom?

A north bedroom in an ordinary city residence has been transformed from a nondescript department into a charming pink and white room at small expense. When the house was rented this room, assigned to the daughter of the family, had ugly oak woodwork, shabby and worn, a black slate mantel, and a wall paper of a characterless floral design. For the wall a striped pink and white paper with a border of pink wreaths in empire design was selected. The ceiling was kalsomined to match the cream-white ground of the paper and the woodwork painted white to correspond. The white, brass-topped bedstead was finished with a white valance of striped muslin to match the curtains. A homemade divan, put up with the aid of a carpenter, was covered with cretonne with pink flowers on a cream ground, the pillows correspondingly finished. The floor was stained with a light oak stain for a margin, and a rug with a dark, unobtrusive center and a border in which some pink tones appeared, though not bought new for the room, proved very satisfactory. A few chairs, also white, with the books and bric-à-brac that a girl delights in, made the room very pretty to see and a source of great happiness to its owner. An oak writing desk and a shabby dressing bureau, stained in another shade of oak, became smart furniture for the new room when treated to a coat of white paint from the same pot that changed the woodwork, and then a coat of enamel paint.

Hostess.—Table centers are not very much used at present. The newst thing is to have the tablecloth inlaid with lace and laid over colored silk. You get these cloths at any of the first-class shops; they are made of the finest material, with insertions of Venetian lace. The effect is charming, nothing could look more dainty, and there is that air of perfect neatness about it which is such an essential thing in anything connected with a meal. The lace insertions are arranged in long lines down the center, so that they look like a table center when laid over color. The edge of the cloth is plain, the hem being only adorned with a few rows of drawn thread work.

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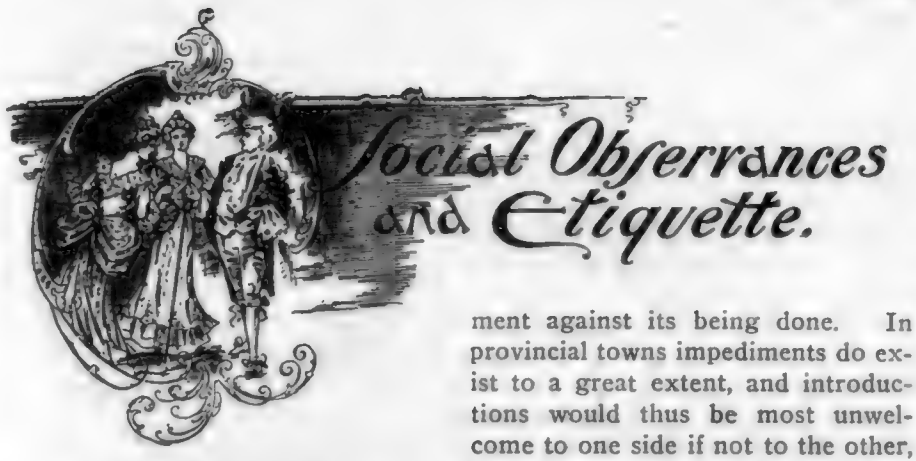
GIRLS' LAWN FROCKS.

(Described on page 27.)



INTRODUCTIONS.

THERE are many occasions when to make introductions is almost imperative; there are also occasions when no obligation exists for so doing, and when circumstances could argue against their being made.

"Ought I to have made such or such an introduction?" or "Was I right in introducing this or that person to so-and-so?" are reflections that occur and questions that are asked not unfrequently. At the precise moment when called upon to make a decision whether to introduce or not to introduce there is no time for reflection or for weighing pros and cons, and thus an introduction that should in all courtesy be made is sometimes altogether omitted, while one quite unnecessary is heedlessly brought about. When no ulterior reason suggests the propriety of making an introduction, and only a wish to make things pleasant for a few minutes is uppermost, it is a doubtful point with many as to the wisest thing to do. If the crucial moment is allowed to pass it cannot be recovered in so far as to render an introduction appropriate. It would be out of order to break off a conversation with one person to introduce another who had been a silent listener for some ten minutes, unless there was an ostensible motive for doing so. The absence of such motive would cause an introduction between total strangers, not likely to meet again and having nothing in common, to fall very flat were it subsequently made at the end of a casual conversation, instead of at its commencement.

It may be taken for granted that numbers present negative the necessity of making introductions, and render introducing optional on the part of a hostess, and thus it is only at her will and pleasure that they are made; this relates to most social gatherings. When numbers are limited to two it becomes imperative, save under exceptional circumstances, to make either an introduction or at least an indirect one, unless one or the other disposes of the difficulty by taking leave. This, however, is not always practicable, as a hasty retreat would be invidious; therefore the situation must be faced, and a hostess must introduce callers to each other under these circumstances, provided she is aware of no existing impediment against its being done. In provincial towns impediments do exist to a great extent, and introductions would thus be most unwelcome to one side if not to the other, as so many different sets make up the society in these towns. Then, too, neighbors do not always desire to become acquainted with each other on various grounds, therefore introductions cannot be made between two people calling at a house at the same time if they have hitherto kept aloof from each other although residing in the same vicinity. This is not an unusual phase in country neighborhoods; a neighbor will now and again take up on visiting terms some one whom another resident may not care to know or to call upon. When things are on this footing it would be very indiscreet to make any kind of introduction, direct or indirect, and a hostess must make the best of the position thus forced upon her.

A very perplexing dilemma arises when a request is made for an introduction to any particular person and it is ascertained that the person in question does not desire it. To convey this politely is rather a delicate matter, but it has to be done nevertheless, otherwise an unwelcome introduction is made, which is of no possible value. Requests of this description are not often made, for the simple reason that it is pretty well understood how they will be received; still, the offchance is occasionally taken by not over-sensitive people, and acceded to by over-good-natured ones.

At large dinner parties introductions are only occasionally made, and are more individual than general; but at small dinner parties they are the rule, and are almost indispensable on such occasions.

To introduce at dances and balls has a direct signification, viz., to secure partners for girls or men, as may be, and therefore no hesitation is experienced whether an introduction is made voluntarily or by request. On the part of men these requests are very frequent, and introductions are made without any preamble whatever by mutual friends.

Introductions are most acceptable when a mutual knowledge, either small or great, of each other enables those introduced to appreciate being thus made acquainted, and they are least acceptable when complete darkness envelops the surroundings of each one. When name conveys nothing to either, and when it is idle to guess whence the new acquaintance hails, such introductions when made require a little assistance from the one making them. When introductions are made at large gatherings, garden parties and At Homes, it is usually with the object of promoting sociability among the guests, and not with a view of establishing subsequent acquaintanceship, which may or may not be the result of these casual introductions.

* * *

CORRESPONDENCE.

Bride.—Am sorry that I could not reply to your letter in our last month's Correspondence, and hope that this will be in time. When calling upon the two unmarried ladies who live together, you should, as they are not sisters, leave one of your own and one of your husband's cards for each of them, if they are not at home when you call. If you find them at home, you do not leave your own cards at conclusion of the visit, as, having seen them, there is no necessity to do so, but you should leave two of your husband's cards—one for each of them. If, however, only one of the ladies were at home, you should leave, with the two of your husband's, in the hall, at the conclusion of the visit, one of your own cards for the lady who was not at home. In the other case, you should leave one of your own and two of your husband's cards for the married lady if she were not at home, and one of your own and one of your husband's for the other lady whose card was left on you. If both the ladies were at home, you would leave three of your husband's cards in the hall at the conclusion of the visit, but none of your own. If, however, only one of the ladies were at home, you should leave, at the conclusion of the visit, one of your own cards, with your husband's, for the lady who was not at home. Although it is not now the fashion for husbands and wives to have their names printed together on the same card, it is occasionally done, therefore in the case you mention it would be correct for you to write on your own card, "Mr. and," before your name, and you would not have to leave such a number of cards if both ladies were out if you did this. The number to leave then would be one of your joint cards for each lady, and one of your husband's for the gentleman of the house.

Miss D. S.—It is no unusual thing now for the bridesmaids all to be dressed alike as far as style is concerned, but in quite different colors, and this is a delightful idea if carried out in pastel shades. Let them choose the tints that suit them each best. The skirts should not be short or scanty, and you should choose picturesque hats. There are so many that are peculiarly well suited for such an occasion. Gifts for bridesmaids generally resolve themselves into lockets, brooches, bangles, neck chains, or chatelaines; gold chains with hearts attached bearing the monogram of the bride and bridegroom would do admirably, or a pretty set of lace pins.

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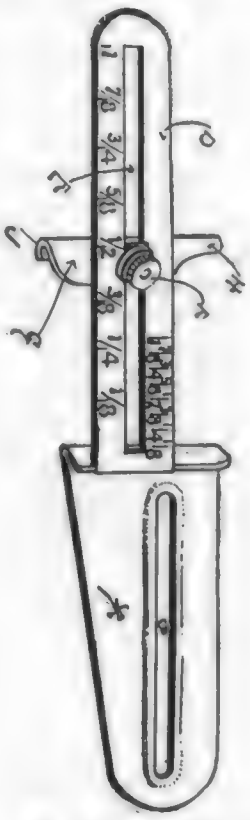

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GIRLS' FROCKS.

(Described on page 27.)

THE HOME DRESSMAKER

CONDUCTED BY MLLE. PRATIQUE.

EMPIRE COAT FOR LITTLE GIRLS.

THE French paletot and the Empire coat are the two chief wraps for girls. Perhaps the latter is the prettier of the two, especially for children under 12. The paletot is certainly very smart, especially if made with inlet plaits at the edge and at the seam. The Empire coat, however, has the further advantage that it is more easily turned out by the home worker.

A nice little Empire coat for a girl of six is illustrated on this page. It is made of heliotrope faced cloth with taffeta of the same shade for the puffs, and is lined with white taffeta.

The pattern is in twelve pieces, each of which is distinctly marked. The diagram shows the pattern laid on 2¼ yards of cloth 54 inches wide, the center of back as well as of the back yoke being placed on the fold of the goods. Perforations represented by dots in the illustration clearly show how the different parts are joined, the whole coat being very simple and easily made.

All the seams must be nicely stitched and pressed. The lower and front edges of the skirt are turned up and stitched down for a hem, white or heliotrope silk being used for the purpose. The silk lining is cut the same shape as the coat, with the exception of the sleeves, for which a regular coat sleeve can be employed, the cloth sleeve with the silk puff then being mounted upon it. The lining is seamed and pressed and tacked in place, the turned-in edges being slip-stitched to the stitched edges of the cloth.

Then comes the bodice. The back and fronts are basted, then tried on, and after alterations are made it is seamed and pressed. The front edges are turned in with a narrow hem and stitched, after which the lining is slip-stitched only at the front edges, the lower part where it joins the skirt being left open and stitched after the bodice and skirt are joined. The revers facing is then put in position, the revers as well as the collar being interlined with tailor's canvas. The cloth collar is then seamed to the coat-neck, the lining again remaining loose, to be felled over when the garment is being finished. The bodice is joined to the skirt, perforations corresponding (before the collar is attached), only the cloth of the bodice being stitched to both lining and cloth of the skirt. The bodice lining is then felled over the seam. At the waist a single buttonhole is made in the right front, and a big pearl button is sewn to correspond in the left front.

The sleeve may present some difficulties, but if our patterns are employed these will be considerably lessened. After the puff and the upper part have been cut out the former is gathered to the latter, conforming to the outline, and the sleeve strap, which is of cloth, is stitched over the seam. The lower part of the puff is then also gathered and finished with the cuff, which may be either of cloth or of taffeta, and is cut with an overlapping point, which, if desired, can be adorned with a small gold button. The sleeve is then eased into the armhole, the cloth only of the sleeve being taken into the seam so that the lining can be felled over.

The coat is suitable for pique as well as for cloth and will be found to be a very becoming, useful and easily made garment.

HOW TO MAKE REVERS.

The beauty of any rever depends largely upon the arrangement of the foundation and the materials employed. The very best canvas should be used, as it retains its stiffness so well; it will even improve by being steamed and pressed. It must always be taken on the bias, as it not only gives readily, but can be pressed into all shapes.

Revers on coats and jackets are usually cut right on the garment, the canvas being then cut one-half inch smaller than the rever at the edge. On the fronts of outside garments the canvas generally extends back about one or two inches from the junction of neck and shoulder and is run down the full length of the front, graduating at the bottom to about three inches in width. The canvas is then basted to the left side of the garment and the revers padded.

The canvas must always be a trifle looser than the material to permit the rever being rolled over.

The edges of the rever and of the material are then basted down and sewed to position with cat-stitches. A very narrow linen tape is run all around the edge of the rever and is held a trifle taut. This will not alone keep the rever in shape, but will give it a better position when it is turned over.

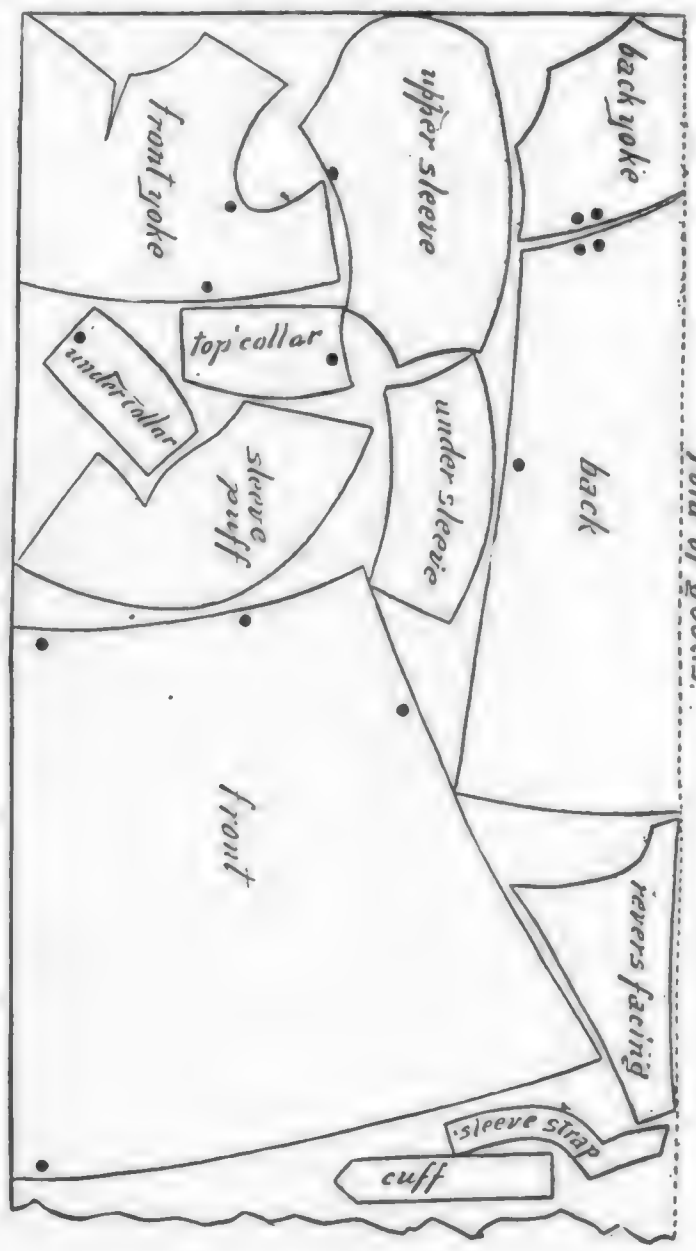
In case the outside facing of the rever is of thin material it will be best to place a very thin layer of sheet cotton over the canvas, as this will add considerably to the appearance.

Of course, the cotton is placed in position before the edges are felled over. In basting over the inside facing this must be rather loose, as the rever will roll over more easily, and where the edge is not to be concealed by an inside lining, fell it down to the outside material, being careful not to have the stitches show on the outside.

* * *

TEN GOOD THINGS.

There are ten things for which no one has ever yet been sorry. These are: For doing good to all; for speaking evil of none; for hearing before judging; for thinking before speaking; for holding an angry tongue; for being kind to the distressed; for asking pardon for all wrongs; for being patient towards everybody; for stopping the ears to a tale-bearer; for disbelieving most of the ill reports.



CHILDREN'S REEFERS.

(Described on page 15.)

DESCRIPTION OF PLATES.

(Continued from page 15.)

GIRLS' STREET DRESSES.

(Illustrated on page 20.)

Fig. 397.—Frock of cloth or veiling. Yoke edged with lace berthe. Black velvet ribbon. Box plaited skirt. Pattern, frock, 75 cents; 50 cents for either waist or skirt.

Fig. 398.—Frock of white veiling. Plaited waist trimmed with lace insertion. Bolero trimmed with lace and blue velvet ribbon. Tucked skirt. Pattern, frock, 75 cents; 50 cents for either waist or skirt.

Fig. 399.—Frock of brown cheviot. Velvet yoke striped with gold braid. Skirt trimmed with three ruffles. Pattern, frock, 75 cents; 50 cents for either waist or skirt.

Fig. 400.—Frock of blue cloth. Waist trimmed with straps of white cloth. Blue velvet sailor collar. Gathered skirt, panel front of white cloth. Pattern, frock, 75 cents; 50 cents for either waist or skirt.

GIRLS' LAWN FROCKS.

(Illustrated on page 22.)

Fig. 401.—Frock or flowered lawn. Waist with bolero fronts, vest of tucked white lawn. Sleeves of same combination. Skirt tucked at top, plaited flounce at bottom. Velvet ribbon. Pattern, frock, 75 cents; 50 cents for either waist or skirt.

Fig. 402.—Frock of pale-blue linen. Waist trimmed with black velvet ribbon. Sailor collar of white embroidered lawn. Pattern, frock, 75 cents. Cut to measure, 25 cents extra.

Fig. 403.—Frock of dotted lawn. Blouse waist with draped revers trimmed with velvet ribbon. New sleeves. Gathered skirt. Pattern, frock, 75 cents. Cut to measure, 25 cents extra.

Fig. 404.—Frock of plaid gingham. Waist trimmed with berthe of scalloped embroidery. Gathered skirt. Pattern, frock, 75 cents; 50 cents for either waist or skirt.

GIRLS' FROCKS.

(Illustrated on page 24.)

Fig. 405.—Frock of biscuit cloth. Revers and collar trimmed with velvet ribbon. Gathered skirt with panel front trimmed with ribbon. Pattern, 75 cents, or 50 cents for either waist or skirt.

Fig. 406.—Frock of plaid gingham. Shirred yoke. Embroidery collar edged with narrow plaited ruffle. New sleeves. Pattern, frock, 75 cents. Cut to measure, 25 cents extra.

Fig. 407.—Frock of dark-blue linen. Revers of embroidery. Chemisette and cuffs of white linen trimmed with braid and gold buttons. Gathered skirt, panel front. Pattern, 75 cents, or 50 cents for either waist or skirt.

Fig. 408.—Frock of pale blue veiling. Blouse with bolero fronts. Narrow black velvet ribbon. Gathered skirt with plaited flounce. Pattern, 75 cents, or 50 cents for either waist or skirt.

WOMEN OF ALL NATIONS.

(Concluded from page 11.)

famous, and of the most indescribable tints, delicate and frail, pale green, pale rose, old rose, etc., their beauty giving to the apartments of the Chinese woman an exquisite and distinguished *cachet*. The gardens also are miracles of landscape gardening and contain grottoes, cascades and miniature waterfalls.

In the evening lamps are lit in front of the domestic buddhas, which are very numerous, and are placed in niches built in the wall. This god inspires fear rather than trust, with his large eyes of blue porcelain, a smile more grimace than anything else, showing huge, sharp teeth. Before this image every morning and evening the ladies of the house bow in prayer and recite with devotion the long prayers and litanies in a high and singing voice.

When these orisons are terminated a small pipe is smoked before retiring, and when they have retired their head rests on a wooden pillow in order to preserve intact during sleep the complicated edifice of their coiffure.

Their life is very slow, completely lacking all intellectual interests, and home and husband are the horizon beyond which they never venture. At the same time marriage does not always bring them happiness, they suffer from the rivalry of the servants and the imperious authority of their mothers-in-law.

* * *

LITTLE THINGS WORTH KNOWING.

If an ink stain gets on your frock, remove at once with salts of lemon if the color will not run.

If milk is spilt over it, wash at once with soap and water.

If candle or other grease falls on it, take out with an iron and blotting paper. French chalk, benzine or naphtha.

If it is rain spotted wait till it is dry: then brush off lightly and sponge the marks afterw··d. Darn any tears as soon as seen.

If paint falls on the cloth, remove with turpentine; coal tar is removed with butter, and tea stains with plain water.

A little learning is more explosive than unlimited ignorance.

Widowers, like tumble-down houses, should be repaired.

The proper care of nails wonderfully enhances their beauty, and an hour's devotion once a week will more than repay one.

All that is required are a few implements that can be purchased at moderate cost, and should include a pair of cuticle scissors, a small ivory or satin wood stick, prepared toilet emery paper and a chamois polisher.

Paraffin cleans all zinc materials nicely, and will give them a fine polish if they are well rubbed afterwards; they can also be kept bright by the use of ammonia and whiting mixed. The utensil should be covered with it, and left for the ammonia to evaporate; the whiting should then be rubbed off with a soft cloth, and the whole polished up with chamois leather. To clean burnt saucepans, half fill the pan with cold water, put a piece of soap about the size of a walnut into it, and place on the lid. Stand the saucepan where it will boil gently for about an hour. Let is get cool (not cold), scrub it well, rinse, and dry. The greatest care should always be exercised with copper utensils. Should they be put away in a damp condition, or left in a damp place, they corrode, and produce a deadly poison. Any fat or oil placed in them acts in the same way; these should never be allowed to remain. Cases of poisoning have occurred when soup in which fat is an ingredient has been left some time in a copper boiler. Copper kettles should be cleaned in the following way: Soak a cloth in hot water, wring it out, and lather it with soap; then sprinkle powdered borax upon it, and rub the kettles well with it, after which wash them in hot water. This is a quicker and easier method than rubbing them with vinegar and salt, which is adopted by some cooks. If there is a fur in the kettle, it should be filled with cold water, in which one drachm of sal ammonia has been put; the water should boil for an hour, when the fur will be dissolved, and can easily be removed. The inside of frying-pans should never be scraped, as anything which is afterwards fried in it is liable to catch and burn. The black part should be rubbed with a hard crust of bread and then washed in hot water, in which a little soda has been mixed. The same advice holds good with regard to dishes which have been scorched or blackened; it is pure waste of time to try and rub them white. Some cooks scrub them with wet salt, but this is a lengthy and tedious process. The following is better: Place a few ashes and water in the basin, stand it at the back of the range, and allow it to become slowly heated; when quite hot, the dish can then be rubbed into its former state of spotlessness.

A tall stool or chair is a very great convenience in a kitchen. A cook or maid has to stand very often for a long time while preparin fruit or vegetables, beating a cake and on numberless other occasions. This is bad for her, as well as most tiring, and she would keenly appreciate a seat high enough to allow her the same freedom as if she were standing. It is considered a great boon, for servants have more standing about than many of us realize, and many are thankful for a rest in between the rushes of work.

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DAINTY EMPLOYMENT FOR SPARE MOMENTS.

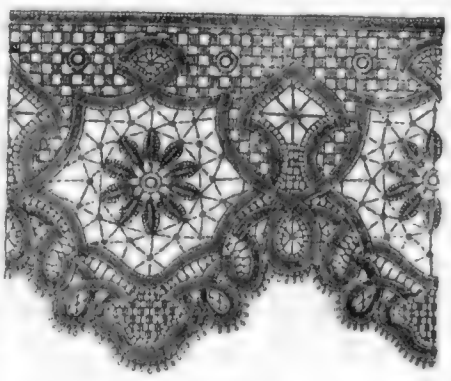
MATCHBOX-HOLDER. The outer frame is of perforated cloth embroidered with two shades of silk, but if plain cloth is desired instead of perforated it may be substituted with equally good results, as, of course, the principal adornment lies in the artistic shading of the silks used in the embroidery. The center may be of water color paper decorated with a dashing sketch or a pretty pen-and-ink drawing, and the small receptacle for the matches is placed as shown. It may be either a pasteboard or a metal box.

The table runner is composed of a series of embroidered squares which are repeated until the necessary length is reached. In another illustration the detail of each square is shown. The principal part of the design is outlined with a heavy cord and a fine quality of linen is the material used.

In another illustration a pretty new design for Renaissance lace is shown. To make this lace two different kinds of braid are required: a plain braid and a medallion braid, which is used to form the rosette in the center of

the scallop. For the remainder the stitches employed are the same as are used in every kind of Renaissance lace, and are easily distinguished in the illustration.

Wherever the braid is turned to form a loop it must be very loosely applied and slightly gathered on the



inside in order to lie flat, which, of course, is known to all who work Renaissance, and need hardly be repeated.

* * *

EMBROIDERED POST-CARDS.

Needlewomen have naturally tried to have a share in the ever increasing craze for illustrated post-cards, black or colored. Knowing well they could not compete as regards figure subjects, views and landscapes of any kind, Swiss embroideresses have selected flowers, and delineate along the left side of the thin card either a delicate spray or single blossom and bud. The work is done with the graduated long stitch, both straight and slanting in natural colored silks, and pricked through the card either by hand or machine. When thus decorated the card is invisibly pasted back to back on to a fellow one, bearing on its reverse side the ordinary printed inscription of post-cards. This fleeting fancy, for novelty's sake, could be carried out for Easter, wedding and birthday cards by anyone thoroughly acquainted with the language of flowers. The clever grouping of blossoms should be made to correspond with favorite mottoes, symbolical meanings and Christian names, and even the coloring chosen to recall that of birthstones. A press is indispensable, to secure the real and invisible adherence of the two layers of cardboard.

* * *

FRENCH KNOTS.

Attempts are now being made to introduce French knots in a somewhat modified form for the entire delineation of small stars and daisy flowers. Thus, a blossom of three circles prettily shaded and graduated consists of tiny knots in floss silk, with a wee dent in the center, very similar to silkworm eggs. In the dark cluster forming the heart each knot is, on the contrary, more compact and more raised, and offers a convex surface. Some skill and practice are required to obtain the indispensable regularity of these little mounds. The Gobelin stitch, with its severe horizontal rows of straight stitches, so frequent in Scandinavian embroidery, is often worked in crewels or tapestry wools on serge, cloth, or rep curtains and table covers. Those who object to this hard uniformity now break the lines at intervals for three or four stitches in this wise. Instead of stretching the wool or cotton over, say, six vertical threads, they cover only three at top and then three below, thus producing a depression as in couching and basket work. This fancy was effective in the rendering of the broad leaves of a light moss-green cover warmed up with conventional flowers in variegated tints of strawberry-pink, in harmony with the silk lining.

To compare skilled hand embroidery with even the best machine work is obviously out of question. Yet it is surprising that so few seem to realize the great help to be derived from one of the ordinary family machines provided with the very simple implement which enables workers to execute at will and with equal rapidity the every-day stitches of the seamstress as well as the more cunning ones of the embroideress. Allowing for the particular care lavished on manufacturers' samples, it must be acknowledged that the mechanical mode, properly carried out, is not only superior in many ways to slow and inferior hand work, but can accomplish feats scarcely to be equalled by the needle of non-professionals.

* * *

SOME OF THE NOVELTIES IN WRITING PAPER AND ENVELOPES.

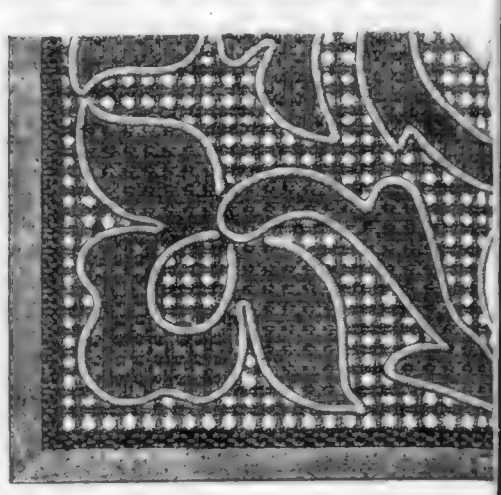
The most approved tint for writing paper at present is pistachio green. And the women who are fortunate enough to have a country house have the name of their summer home printed in white letters at the top of the green sheet. It is a matter of individual fancy whether the paper has a white border or not. It is equally correct either way. The pistachio green paper is also stamped with the owner's monogram in very small white letters inside a circlet of silver.

Khaki paper is much used by the young person addicted to fads. But it is not an attractive paper. Kakhi color, that dull shade of Manila brown, is anything but pleasing. The Khaki paper can be bought plain, and also with a narrow red, white or dark blue border.

The newest papers are known as organdie, chiffon, coquille, Tarlatan and Dongola.

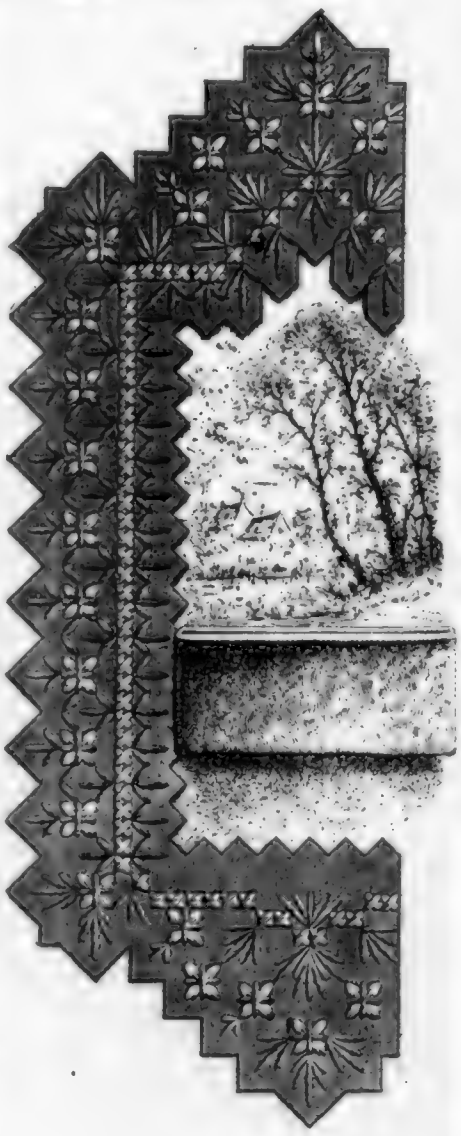
The organdie paper is a special favorite at present. There is just a suggestion of resemblance in its weave to the organdie so much used for summer gowns. It can now be bought in the Bond paper, as well as a thicker quality, and comes in heliotrope, and and white.

The coquille paper, which has an egg-shell finish, is also much in demand. The majority of the tinted papers at present are made with a very narrow white border. Both the oblong and the square envelope are



used. An envelope novelty which promises to be a favorite is oblong in shape, with the flap extending diagonally across the back of the envelope, and the point, instead of being in the center, as usual, is at the extreme left hand corner.

Deep-tinted papers, with the exception of the new fad of khaki, are seldom used by the woman of refinement. The pale tints are the fashion of the moment. Delicate heliotrope, pistachio green, pale blue and faint gray are all in favor.



THE APPLE OF PARIS

THE COMPLEXION.

THE freshness of the skin is prolonged by the following simple things: Never retire to rest without thoroughly cleansing the face and hands from the dust and impurities collected during the day, and especially should this be remembered by those living in close atmospheres and crowded cities.

Take three parts of a hand-basin of tepid soft water in which a good handful of bran or oatmeal has been strewn, and with this thoroughly bathe the face for five minutes, for bran or oatmeal is so softening and whitening as well as soothing to the skin. Dry the face, then give it five minutes' gentle friction with a soft towel until the flesh fairly burns. This keeps the blood to the surface, thereby warding off lines, wrinkles and such blemishes. Rub such parts as may show signs of lines in a contrary direction to that taken by them. There is no doubt that simple tincture of benzoin is excellent for the skin, and it was the favorite cosmetic in the time of Charles II. It was used thus: Fifteen drops added to a glass of rose water, which then formed a deliciously aromatic milky fluid, with which the Court beauties used to bathe and refresh their skin. They allowed the lotion to dry on, as it then gave a fair and youthful appearance to the cheeks, and had the great charm of obliterating wrinkles, crow's-feet, etc. Benzoin costs but little.

In the morning upon first rising, the face should be well bathed and refreshed in cold, soft water, to which a few drops of benzoin may be added, then friction it for a few minutes with a soft towel.

During the day, instead of washing the face, use Lait Virginal, which is composed of pure French rose water and benzoin, and forms one of the most agreeable and beneficial washes it is possible to use, more especially after any exertion, such as boating, tennis, driving, or walking.

Oatmeal water is wonderfully softening and whitening to the skin, and is therefore much to be recommended for red and neglected hands and florid complexions. Many ladies use oatmeal in place of soap, for it is wonderfully cleansing and beneficial. Tie up a handful of ordinary oatmeal in muslin, and let it soak in the basin all night. It will give the water a milky tinge, and will be found so cooling and softening. Toilet oatmeal in barrels, scented with violets is a favorite substitute for soap.

Hands that are coarsened by exposure and housework can be made soft and white by a little attention as follows: Take about one pint of fine white sand, and put it in a wash basin, which fill three parts up with hot, soft, soapy water. Buttermilk and sulphur soaps are so pure and nice for the skin, as well as deliciously perfumed and refreshing. Wash the hands in this soapy water, rubbing them thoroughly with the sand; then rinse them in tepid oatmeal water, and afterwards thoroughly dry them, pushing back the quicks and pressing the tips so as to keep them narrow and the nails nicely rounded. At night the washing in oatmeal water can be repeated, and after drying them rub in a little emollient to soften the skin and keep up the supply of natural oil so essential for obtaining that softness and delicacy which women can least afford to lose, for a soft, white hand is a grand thing.

Sleeping in gloves after frictioning with emollient tends to whiten the hands, but it is as well to cut the tips off, so as to leave the nails exposed, otherwise the warmth renders them soft and brittle.

It is a mistake to wash the face more than once a day, or at least only rising and retiring; while during the day sponge the skin with a good lotion, and wipe dry with a soft towel; if powder is necessary, use only rice powder.

An excellent lotion contains benzoin, myrrh, rose water, alcohol and a little glycerine. All lotions are best applied by the fingers and thus rubbed gently into the flesh. Two or three times a day is not too often to use a good lotion, as it cools the skin, stimulates and cleanses it of all impurities.

Equally necessary for perfect health and development is bathing, as the skin should always be kept sweet and clean, more especially such parts as are confined by one's clothing. Always follow the bath with good friction, so as to get up a healthy circulation, and keep the blood to the surface, thereby rendering the flesh clear, firm and youthful.

If you would keep your skin in good condition, beware of washing in hard water. Endeavor to obtain pure rain or distilled water, if possible. If these cannot be procured, the water in which you wash should be softened by an artificial process. Here is a recipe for a good water softener, in the form of a powder: Borax, in powder, half an ounce; white Castile soap, powdered, half an ounce; orris root, two ounces; wheat flour, two ounces; almond meal, three ounces; oil of bitter almonds, five drops; oil of bergamot, one drachm. Mix thoroughly. Add a tablespoonful of this to the water in which you intend washing the face, about two hours before using. A cheaper powder may be made by mixing together three ounces of finely ground oatmeal, three ounces of fine almond meal and half an ounce of borax.

A pleasant and useful way of employing leisure moments is to make a set of small sachet-powder bags for sewing in the lining of one's gowns. A friend of mine has several such sets, and each gown is perfumed differently. You can have the following delightfully fragrant powder made up by any chemist, and, if properly prepared, it is very lasting: Powdered orris-root, three ounces; sandalwood shavings, one ounce; dried lavender flowers, one ounce; dried rose-petals, half an ounce; vanilla pods, one drachm; Tonquin beans, quarter of an ounce; grain musk, ten grains; oil of cloves, five drops; otter of roses, ten drops; Siam benzoin, quarter of an ounce. Grind all together into a coarse powder.

Another delicious sachet powder is composed of oil of patchouli, half a drachm; oil of rose-gerani m, half a drachm; otter of roses, half a drachm; oil of sandalwood, one drachm; oil of English lavender, one drachm; oil of cloves half a drachm; oil of bergamot, three and a half drachms extract of musk, half a drachm. Mix, and add two drachms of this compound to powdered orris-root, one ounce; Tonquin beans, one drachm; sifted pine sawdust, two ounces. The scented oils, if kept in a closely-stoppered bottle, may be used to renew the perfume when required. Little bags of this sachet powder may be placed in drawers and boxes containing gloves, handkerchiefs and veils.

After the age of 50 there is always a tendency on the part of the nails to become corrugated, dry, and brittle. Notice also the nails of a very old person; they are almost always rigid and exceedingly dry. This might be avoided, and the nails kept a good color and quite young looking, even in old age, if a little good emollient were well rubbed into the nails regularly every night before retiring. Even some young people require the application of a nail emollient, and this is especially the case when the skin is of a dry, harsh nature. Pure olive oil or lanoline will answer the purpose, but still better is a mixture of equal parts of lanoline, almond oil and cocoa butter. Take a little of this on the tip of the finger, and rub gently, but thoroughly, into each nail.

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The House Wife

SOMETHING ABOUT PUDDINGS.

A FEW words may be said with regard to puddings in general before proceeding to particular recipes. It cannot be too strongly impressed on the novice that strict cleanliness is an absolute necessity. This may seem almost a platitude, yet investigation would soon show that cleanliness is not so universally present in our kitchens as many good housewives imagine. Pudding cloths should be strictly kept for their nominal purpose, should never be touched with soap, and should be washed out at once after use. Eggs should be broken separately and not straight into the pudding mixture, for the least mustiness will spoil a delicate pudding. Currants, raisins, etc., should be well picked over, washed, and carefully dried ("rocks" or forgotten stalks amongst such fruit have led to much discomfort and, worse, temper before now!). The flour used should be dried and sifted, but not used warm unless indicated in the recipe. In mixing a pudding, mix all the dry ingredients first, adding the liquid gradually at the last, and recollect that any pudding or pie containing baking powder must be put on to cook at once, or all the good of the baking powder will be lost.

As a general principle, all but the very plainest puddings should be steamed rather than boiled, and even the plain ones are improved by steaming if time will allow of it, for a pudding always takes longer to steam than to boil. If to be boiled, either wring the cloth out of boiling water and dust it with flour and sugar, or else spread it on the inside with dissolved butter. This makes it turn out nicely.

If to be baked, a slow oven is best for puddings, unless they are put into paste-lined dishes, in which case a slow oven would ruin the paste. Another point that often leads to trouble with baked (and also with other) puddings is the over-filling of a dish. Where a spongy mixture of fruit, crumbled cake, etc., is to be used, only half, or at outside two-thirds, fill the dish, then pour in the liquid—whether milk, cream, or custard—very slowly, and let the dish stand for half to one hour at least to soak. This saves subsequent waste of material from swelling and consequent boiling over, and also improves the taste in the most marvellous way. When boiling a pudding, tie it up neatly in the cloth, allowing room to swell. If cooked in a basin, tie the cloth tightly round the rim of the basin, but leave the cloth itself rather loose over the top. Plunge it into fast-boiling water and keep it boiling all the time. If more water must be added, see that it, too, is boiling. Steaming, however, is far and away the best method of cooking such puddings, unless time is an object. Indeed, a delicate pudding must be steamed. Another way is to lay a piece of folded paper into a good-sized stew-pan, stand the mold containing the pudding on this, and then to pour in boiling water at the side up to half or two-thirds the depth of the mold; a buttered paper is laid carefully over the pudding, and the stew-pan lid closed tightly over all; water in the pan is then allowed to re-boil and kept steadily simmering till the pudding is done. As with boiled puddings, any water added during the cooking must be added perfectly boiling.

To turn out a pudding, remove the cloth or covering paper carefully, then turn a hot plate or dish over the top of the mold, reverse the whole, and lift off the basin. If it sticks anywhere be sure to keep a firm hold of the mold or basin, for if this slips and its weight comes on the half turned out pudding, the latter is pretty safe to break; return the pudding to the basin by again reversing it, and then slip a thin-bladed knife (a palette knife is best), dipped out of hot water, all round the sides of the pudding right to the bottom, and it will come out quite easily. Remember, all pudding basins or molds should be carefully and evenly buttered. The best way is to melt some butter and pour it into the mold, twisting the latter round, just as if you were coating it with jelly, until it is all evenly coated.

CHOCOLATE PUDDING.—Bring four ounces of fresh butter to the boil with half a pint of milk or cream, then sift in four ounces grated chocolate, four ounces grated cake crumbs, and two ounces caster sugar; stir it all till it thickens and leaves the side of the pan, then add one by one the yolks of three well-beaten eggs and a teaspoonful of essence of vanilla; lastly, add the stiffly whipped whites of the three eggs, and steam in a plain, well-buttered mold for two hours, covered with a buttered paper. Turn out and serve with the following: Rub down smoothly three ounces best vanilla chocolate with a little cold milk, then stir in one ounce of arrowroot and one well-beaten egg, adding this in off the fire. Heat half a pint of cream, and work it into the other ingredients, flavoring this to taste with a little essence of vanilla, and if liked a pinch of ground cinnamon. The amount of sugar required for this sauce, like the vanilla, depends entirely on the chocolate used. This pudding can, if preferred, be baked for an hour instead of being steamed.

COCOANUT PUDDING.—Half a teacupful each of grated bread crumbs (or stale sponge cake crumbs) and of grated cocoanut, half a pint of milk, two eggs, one ounce of butter, and two tablespoonfuls of caster sugar. Beat this all well together and bake in a buttered pie dish for an hour in a moderate oven. Hot or cold.

BADEN-BADEN PUDDING.—Boil a teacupful of well-washed rice till soft in half a pint of milk with about one inch of stick vanilla and let a half ounce of leaf gelatine cook in the rice at the last till perfectly dissolved. When cooked, allow the rice to cool a little, then stir into it quickly a pint of cream previously whipped to a stiff froth with four tablespoonfuls of caster sugar. Rinse a mold in cold water, fill it with the mixture and leave it in a cold place or on ice till set. When ready dip the mold in tepid water and turn out. If iced this is often called *riz a l'imperatrice*, if a very rich custard is used instead of cream it is sometimes called *riz a la Parisienne*. In either of the latter cases it is usually set in a border mold and served with a fruit compote or iced macédoine of fruit.

CHERRY PUDDING.—Beat one-half pound of fresh butter to a cream with one-half pound of caster sugar, then work in the yolks of five eggs and the grated rind of half a lemon. Beat it all well together, and when the butter feels quite light and velvety work in alternately one-half pound of dried and sifted flour and the whites of the eggs whipped to the stiffest possible froth. Have ready a well-buttered mold garnished with stoned fresh or dried cherries, pour the mixture into it carefully, and steam it for two hours. Serve with whipped cream, or with a rich custard sauce, strongly flavored with kirsch.

* * *

THE NEWEST SHIRTWAISTS.

For shirtwaists soft collars and bishop sleeves prevail. Sheer fabrics, lengthwise, cross and jacket effects are noted, and all waists show the long-waisted front effect. Embroidery is more used than lace in the trimming. Madras and linen in colored waists, also corded zephyrs, are shown with stiff linen collars, pearl buttons and narrow cuffs fastening with links. Pink, light-blue and lavender are the most prominent colors, with a few Persians and light greens.

Flannel waists for cool days in the mountains are made without lining, and close with pearl buttons. For these the favored colors are white; also medium and dark green.

Dress sleeves for shirtwaists are decidedly passé, and the bishop may be tucked or plain, with a cuff from one inch and a quarter to two inches wide, of tucked lawn or embroidery. The sleeve must be well sloped in at the inside of the elbow, and not too full below, with the droop at the back. One pretty cuff is one and one-quarter inches wide, of insertion in four sections, edged with a tiny frill. This does not button, slipping over the hand as the sections divide. Another cuff is a plain band, fastened with two tiny buttons and having a turnover piece of embroidery. The regular bishop cuff fastens with one or two pearl buttons.

The indications are that very thin materials will be the most popular, and that means lots of pretty corset covers. The long effect is given to the front of all well-shaped waists by the pointing of the fullness.

Beautiful lace effects in black appliqué on white and white embroidery on buff are shown; also much lace insertion in straight, cross and diagonal lines, and sheer goods with open borders.

White, of course, leads, but there are many bidders for popular favor in the shape of corded zephyrs similar to dimity and mercerized cottons. Striped effects are exceedingly popular, and white linen with hemstitched tucks makes a neat and stylish waist.

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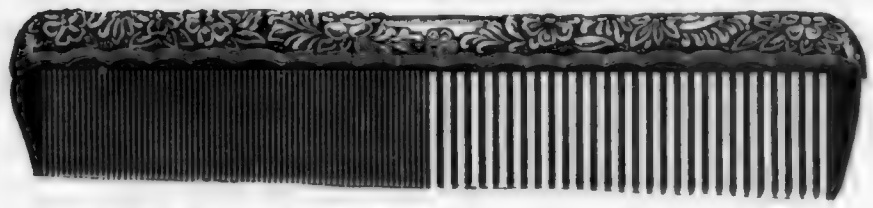

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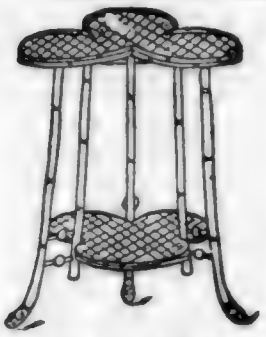

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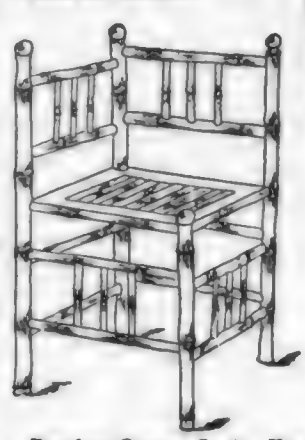

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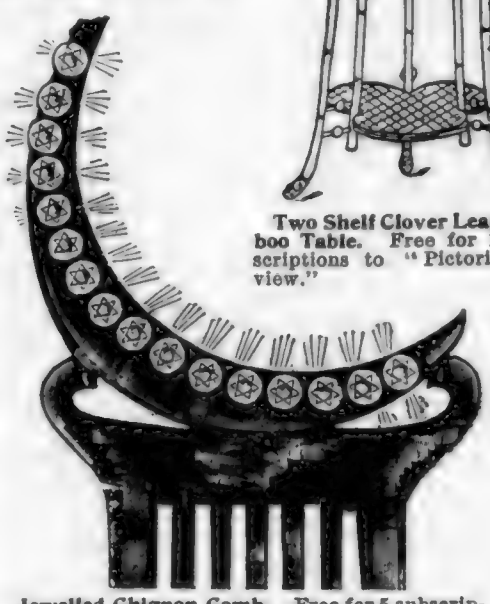

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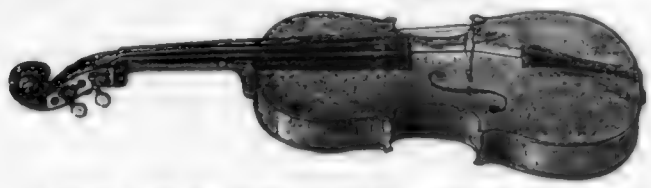

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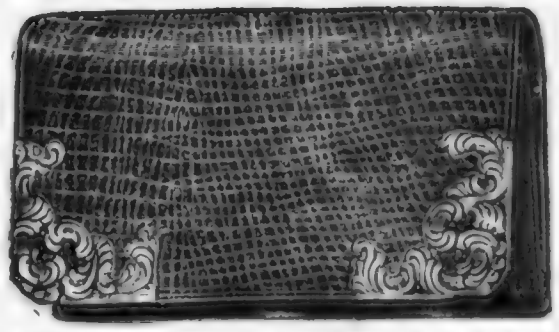

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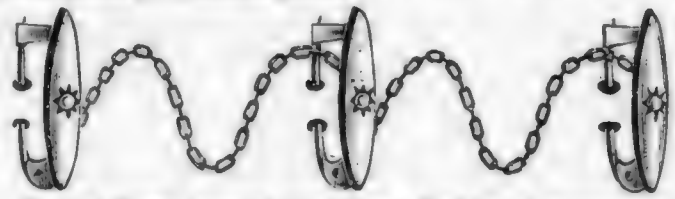

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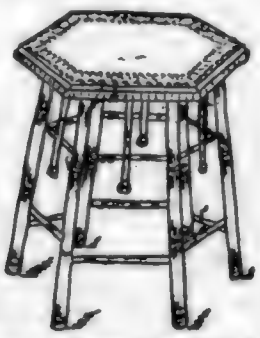

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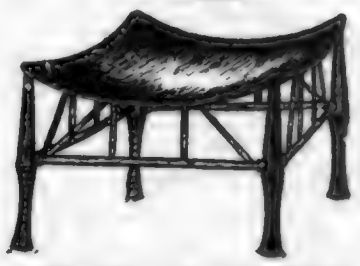

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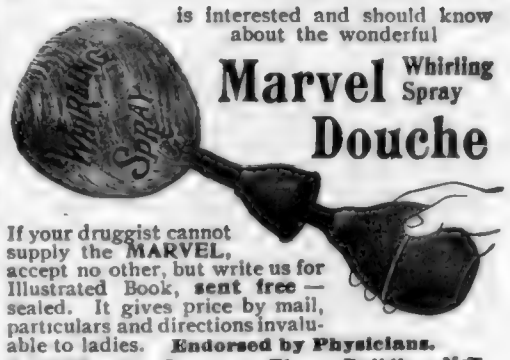

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Fig. 231. Bust, 34, 40.

Fig. 206. Suit. Bust, 28.

Fig. 131. Bust, 32, 34, 36.

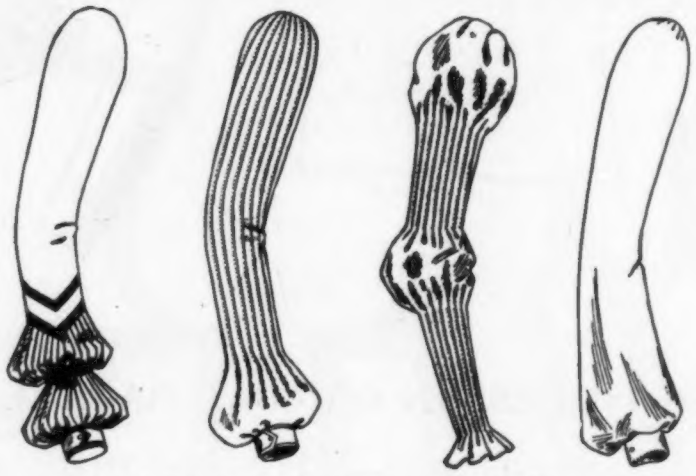
Fig. 135. Bust, 32, 36.

Fig. 248. Suit. Bust, 26.

Fig. 235. Bust, 36.

Fig. 233. Bust, 36.

Fig. 227. Skirt, 24.
Bust, 34, 36.



Figs. 1, 2, 3 and 4. Newest Sleeves. Price, 20c. each.

Fig. 229. Skirt, 24.
Bust, 34, 36, 38.

Fig. 230. Bust, 36.

Fig. 132. Bust, 34, 36.

Fig. 223. Skirt, 22.

Fig. 109.
Bust, 32, 34 and 36.

Fig. 122. Bust, 36.

Fig. 239. Skirt, 22, 24.

Fig. 136. Bust, 36.

Fig. 234. Bust, 36.

Fig. 207. Suit. Bust, 26, 31.

Fig. 90. Bust, 32, 36. Skirt, 38, 21.

Fig. 208. Suit. Bust, 30.

Fig. 127. Bust, 36.

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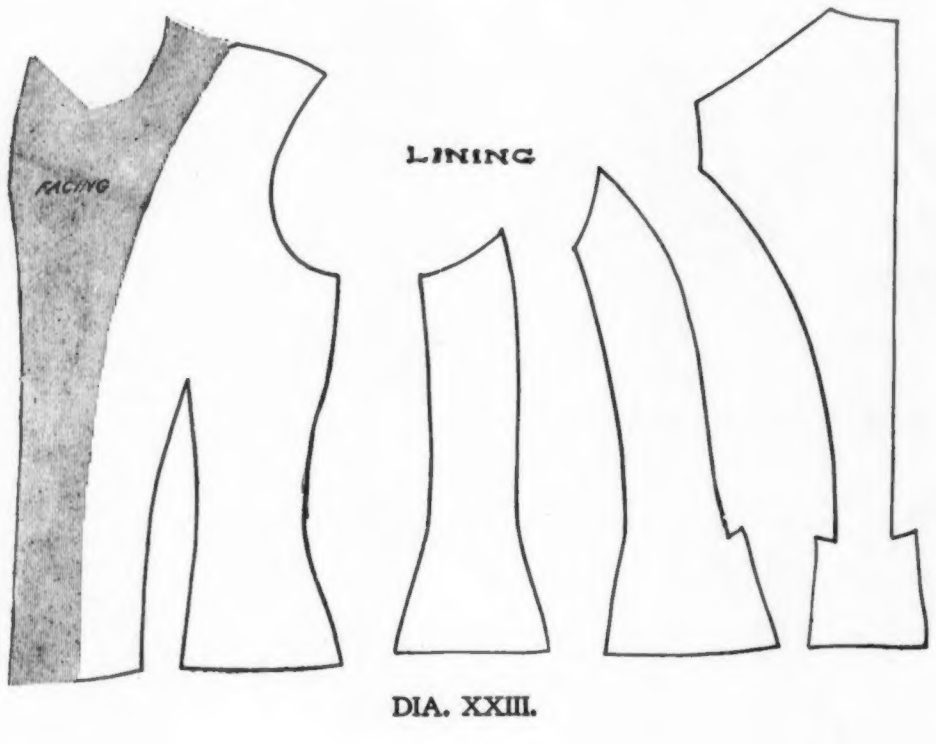
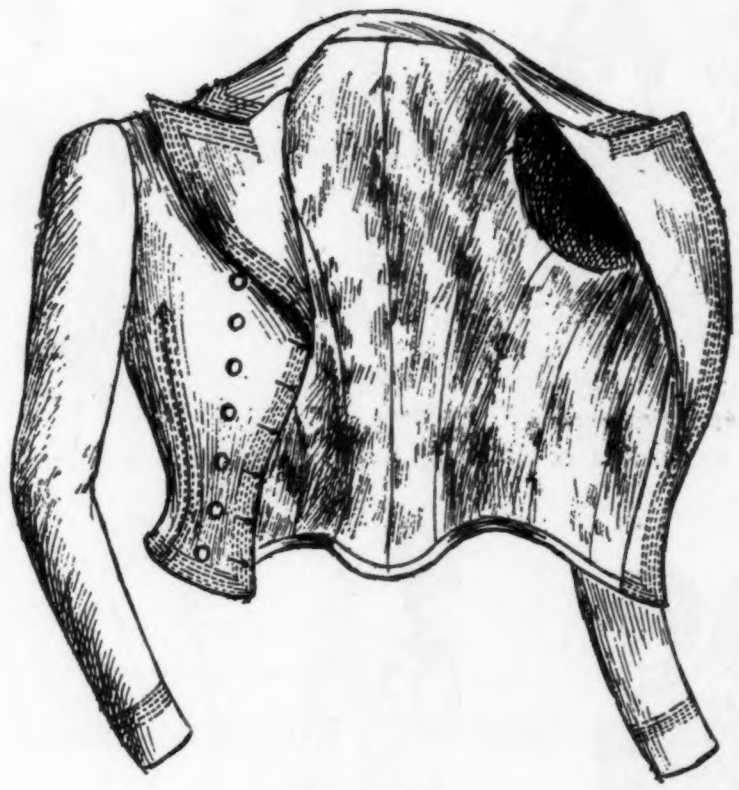


DIA. XXIII.



DIA. XXIV.

SIXTH LESSON ON COAT MAKING.

PUTTING IN THE LINING.—PUTTING ON THE COLLAR.

After the lining has been cut properly as explained in the previous lesson, we are now ready to join the pieces and put the lining in the coat. Diagram XXIII shows the shape of the different pieces of lining. For the Front is not the full size since the facing covers part of this piece. Before putting it in, the facing in the coat is fastened in very firmly and the edge should be stitched. The number of rows of stitching, as explained before, varies from one to five or as desired, and the distance between each may be determined at the same time. The whole coat should be given a complete pressing before the lining goes in. When the lining is cut, seam up the dart, seam the underarm piece and Side Body together and down the center of back. Each of these sections is basted in separately. Begin by taking the Front first, being sure to have the dart in the lining rest directly over the dart in the outside, and leaving sufficient length at top and bottom, we proceed to baste it in, turning the front edge of the lining down on the cloth facing. Having the underarm and Side Body lining seamed together, we proceed to baste them in; this completes putting in the lining except the back. To prepare the lining for the back, we lay or baste a plait in the center seam, which when put in the garment will give ease and not bind across the shoulders. Now baste the back lining in the garment, turning in along the curved seams, also turn the edge of the rest of the lining to the edge of the outside, felling it with a small close stitch. Next fell your shoulder seams, so they come in exactly over the seams in the outside. Turn all the seams toward the Front, and by putting the lining in as explained, and sewing it down on each seam, it will keep in its proper position. Diagram XXIV shows the coat with the lining in, etc.

PUTTING ON VELVET COLLARS.

The following method of putting on velvet collars will no doubt be useful, since they are so popular for ladies' garments. Before attempting to put on a velvet collar, the garment must be finished and pressed off, and it is then ready for the finishing stroke. The inside collar which is to be covered in velvet, should of course be faultless in fit before the velvet is applied, as it is almost impossible to correct it in any way by working with the iron after the velvet is on. If the material is thin, a little soap between the inside of the collar and the canvas will give a firmness that will improve it some. The canvas should be brought flush with the edge and padded close. The velvet should be cut on the bias, but it is not advisable to cut it quite on a true bias. A full or true bias is one where the "straight cut" of the goods when folded back, would fall on a line with the selvedge, or where the goods is folded diagonally, so the warp and woof threads run parallel. The fold would then be on a true bias. If the velvet is cut on a full or true bias and the edge cannot be sufficiently stretched, it is likely to curl up, and appear loose when the garment is on. The velvet being cut wide enough to cover the collar, it is now prepared by running the top and bottom edges along the hot iron, stood up on end, the iron of course touching the wrong side. In this manner a sufficient amount of stretch may be obtained to make the crease edge a little shorter, which is necessary when the garment is intended to button up fairly high. Of course very little stretch is needed in case of a long roll.

Commence basting the velvet on the collar, from the inside, leaving $\frac{3}{8}$ of an inch on the edge to turn over. Then baste along the crease edge of the outside, and also along the collar seam. If the inside collar is of any firm material with very firm edge, the velvet should go underneath, and the front ends of the facing felled on to it. When the cloth has a raveling edge, the velvet should be turned over the edge, and secured with a neat stitching first of all, and then a thick cross stitch placed over the edge of the velvet, taking hold of the canvas, and finishing the edge of the velvet with a catch stitch. In taking out basting stitches cut every stitch, and pull out from the outside. otherwise it will leave a mark on the velvet which will be difficult to remove, and especially in velvets of a delicate shade. Finish by laying a damp cloth on the side of a warm iron. Place the outer edge of the collar on this, and brush lightly with a soft brush, curling the edges inward while it is yet warm. Some persons prefer to bind the edge of the inside collar with prussion binding, and turn in the edges, but this method has a tendency to shorten and contract the edge, and make it look badly, so we prefer the former way. Diagram D shows a velvet collar finished.

DIA. D.

The next lesson will give instruction in Button-Hole Making.

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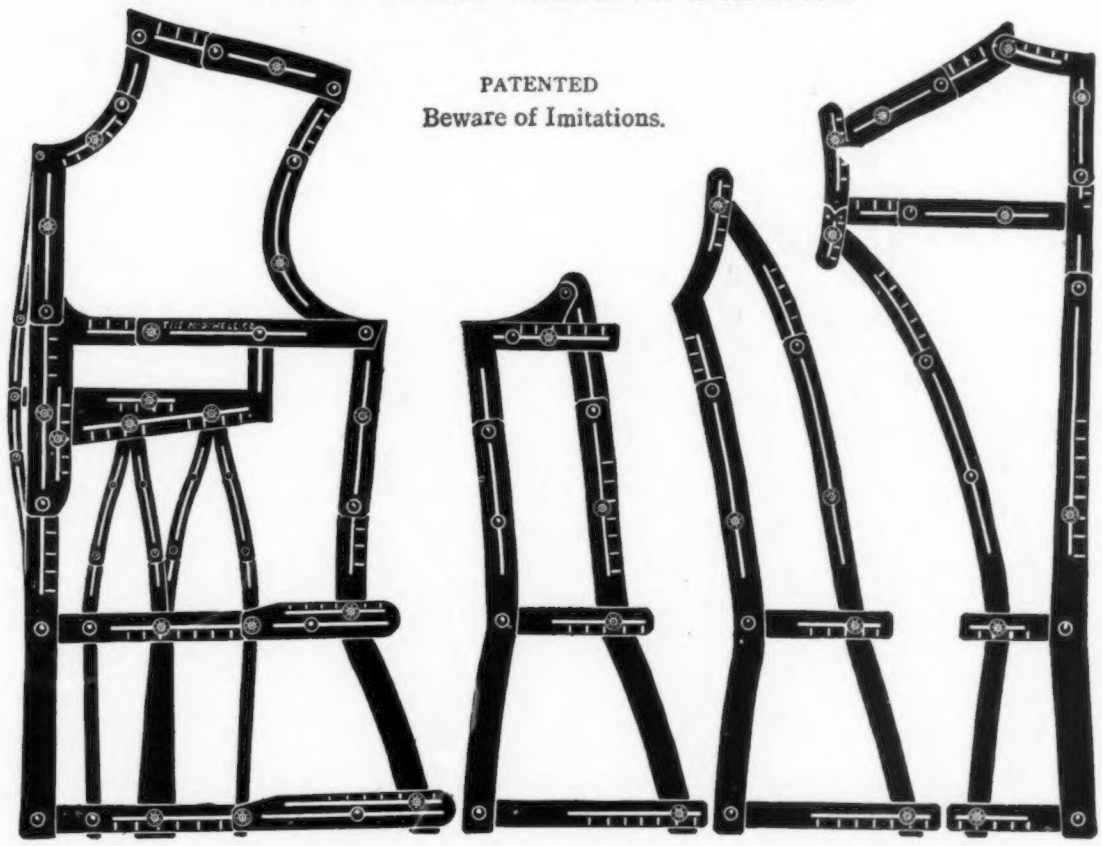

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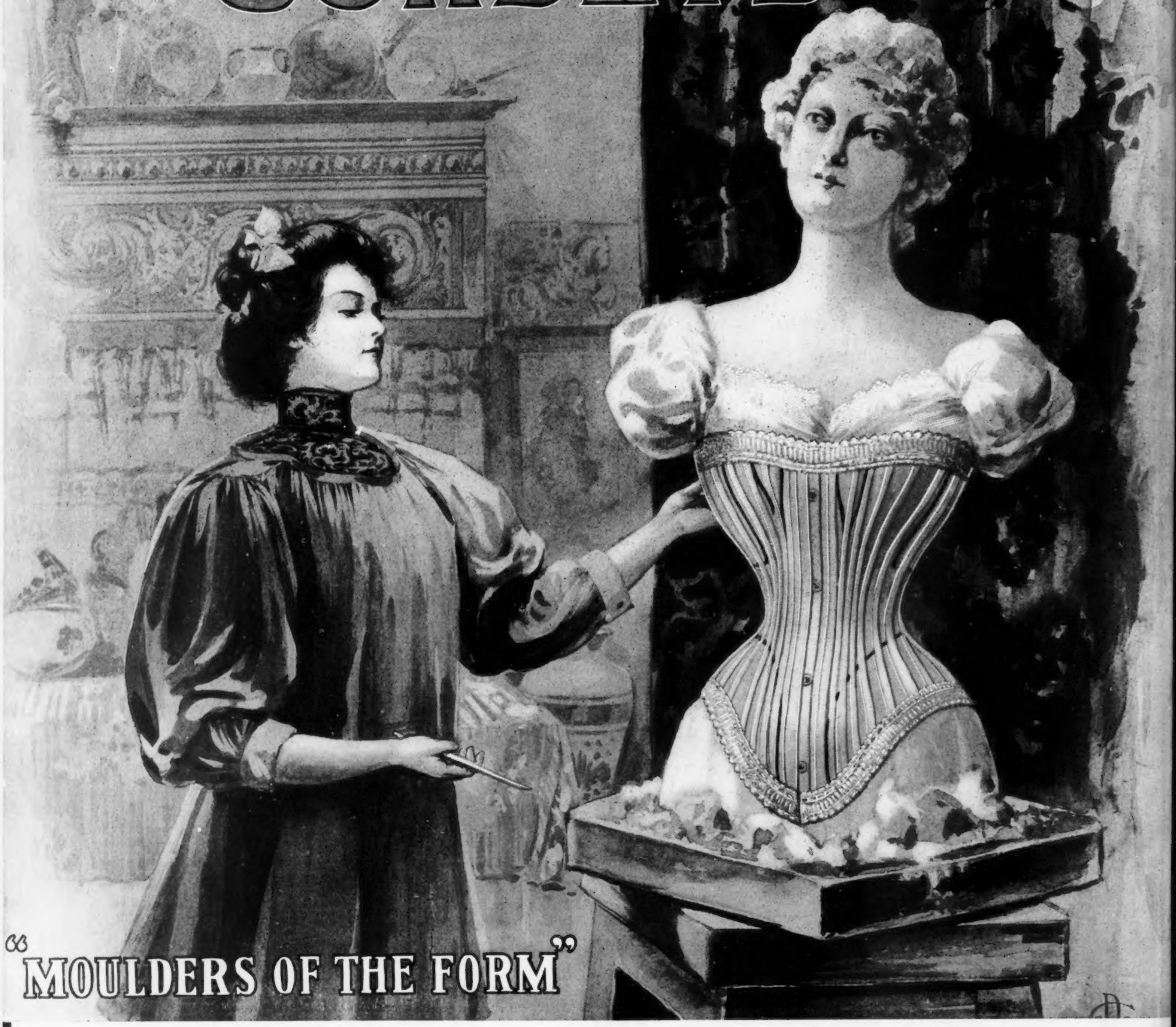

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